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ABSTRACT

This special subject volume of biographies of authors was created to appeal to young readers in a format they can enjoy reading and readily understand. Each entry provides at least one picture of the individual profiled, and bold-faced rubrics lead the reader to information on birth, youth, early memories, education, first jobs, marriage and family, career highlights, memorable experiences, hobbies, and honors and awards. Each of the entries ends with a list of easily accessible sources designed to lead the student to further reading on the individual. This volume profiles: Orson Scott Card; Russell Freedman; Mary Grandpre; Nikki Grimes; Dan Greenburg; Laura Hillenbrand; Stephen Hillenburg; Norton Juster; Lurlene McDaniel; and Stephanie S. Tolan. (PM)

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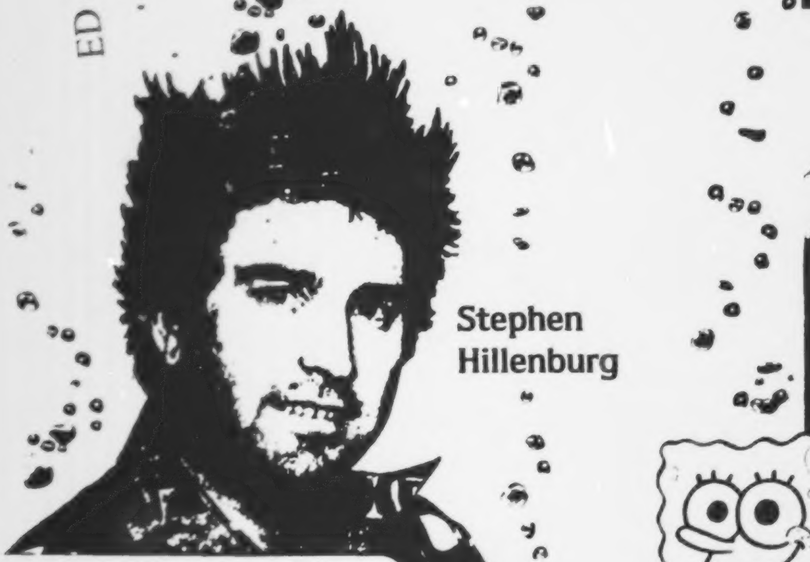

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FEATURING . . . Orson Scott Card, Russell Freedman, Mary GrandPré, Dan Greenburg, Nikki Grimes, Laura Hillenbrand, Stephen Hillenburg, Norton Juster, Lurlene McDaniel, and Stephanie S. Tolan

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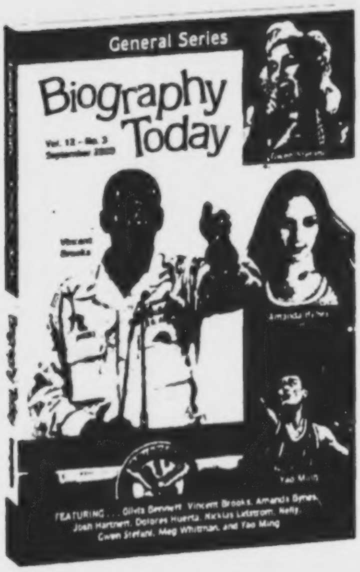
Biography Today

High Interest Biographies for Today's Young Reader.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September 2003
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Who and Why

Biography Today features current, high-profile individuals of interest to young readers. These include authors, actors, musical performers, business and political leaders, athletes, scientists, inventors, and more — people who are making a difference right now.

At *Biography Today*, we're committed to getting the facts straight through our extensive research process. We're also committed to presenting the information in a format that's consistent and easy to read, both for enjoyment and for research.

The *Biography Today* Library

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Biography Today

Profiles of People of Interest to Young Readers

Authors

Volume 14

Cherie D. Abbey
Managing Editor

Kevin Hillstrom
Editor

Omnigraphics

615 Griswold Street • Detroit, Michigan 48226

Cherie D. Abbey, *Managing Editor*
Kevin Hillstrom, *Editor*

Laurie Hillstrom, *Staff Writer*

Barry Puckett, *Research Associate*

Allison A. Beckett and Linda Strand, *Research Assistants*

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Peter E. Ruffner, *Publisher*
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Contents

Preface 5

Orson Scott Card 1951- 9
American Writer of Science Fiction and Fantasy Books, Author of *Ender's Game, Speaker for the Dead,* and "The Tales of Alvin Maker" Series

Russell Freedman 1929- 31
American Author of Nearly 50 Nonfiction Books for Children, Winner of the 1988 Newbery Medal for *Lincoln: A Photobiography,* Recipient of the 1998 Laura Ingalls Wilder Award for His Body of Work

Mary GrandPré 1954- 53
American Artist and Illustrator of the American Editions of the "Harry Potter" Series

Dan Greenburg 1936- 70
American Writer, Author of the "Zack Files" and the "Maximum Boy" Series

Nikki Grimes 1950- 83
American Poet and Novelist, Winner of the 2003 Coretta Scott King Award for *Bronx Masquerade*

Laura Hillenbrand 1967- 100
American Writer, Author of the Award-Winning Nonfiction Book *Seabiscuit: An American Legend*

Stephen Hillenburg 1961- 121
American Animator, Writer, Marine Biologist, and Creator of the Nickelodeon Animated Television Series "SpongeBob SquarePants"

Norton Juster 1929- 136
American Writer, Architect, Professor of Design, and Author of the Children's Classic *The Phantom Tollbooth*

Lurlene McDaniel 1944- 151
American Writer of Novels for Young Adults, Including *Six Months to Live* and *Don't Die, My Love*

Stephanie S. Tolan 1942- 167
American Writer for Children and Young Adults, Author of *Surviving the Applewhites,* the "Great Skinner" Series, and *Guiding the Gifted Child*

Photo and Illustration Credits 182

How to Use the Cumulative Index 185

Cumulative Index 187
(Includes Names, Occupations, Nationalities, and Ethnic and Minority Origins)

Places of Birth Index 225

Birthday Index 237
(By Month and Day)

The Biography Today Library 247

7

Preface

Welcome to the 14th volume of the **Biography Today Author Series**. We are publishing this series in response to suggestions from our readers, who want more coverage of more people in *Biography Today*. Several volumes, covering **Artists, Authors, Performing Artists, Scientists and Inventors, Sports Figures, and World Leaders,** have appeared thus far in the Subject Series. Each of these hardcover volumes is 200 pages in length and covers approximately 10 individuals of interest to readers ages 9 and above. The length and format of the entries are like those found in the regular issues of *Biography Today*, but there is **no duplication** between the regular series and the special subject volumes.

The Plan of the Work

As with the regular issues of *Biography Today*, this special subject volume on **Authors** was especially created to appeal to young readers in a format they can enjoy reading and readily understand. Each volume contains alphabetically arranged sketches. Each entry provides at least one picture of the individual profiled, and bold-faced rubrics lead the reader to information on birth, youth, early memories, education, first jobs, marriage and family, career highlights, memorable experiences, hobbies, and honors and awards. Each of the entries ends with a list of easily accessible sources designed to lead the student to further reading on the individual and a current address. Obituary entries are also included, written to provide a perspective on the individual's entire career. Obituaries are clearly marked in both the table of contents and at the beginning of the entry.

Biographies are prepared by Omnigraphics editors after extensive research, utilizing the most current materials available. Those sources that are generally available to students appear in the list of further reading at the end of the sketch.

Indexes

A new index now appears in all *Biography Today* publications. In an effort to make the index easier to use, we have combined the **Name** and **General Index** into one, called the **Cumulative Index**. This new index contains the names of all individuals who have appeared in *Biography Today* since the series began. The names appear in bold faced type, followed by the issue in which they appeared. The Cumulative Index also contains the occupations, nationalities, and ethnic and minority origins of individuals profiled. The Cumulative Index is cumulative, including references to all individuals who have appeared in the *Biography Today* General Series and the *Biography Today* Special Subject volumes since the series began in 1992.

The Birthday Index and Places of Birth Index will continue to appear in all Special Subject volumes.

Our Advisors

This series was reviewed by an Advisory Board comprised of librarians, children's literature specialists, and reading instructors to ensure that the concept of this publication — to provide a readable and accessible biographical magazine for young readers — was on target. They evaluated the title as it developed, and their suggestions have proved invaluable. Any errors, however, are ours alone. We'd like to list the Advisory Board members, and to thank them for their efforts.

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Southfield, MI

Our Advisory Board stressed to us that we should not shy away from controversial or unconventional people in our profiles, and we have tried to follow their advice. The Advisory Board also mentioned that the sketches might be useful in reluctant reader and adult literacy programs, and we would value any comments librarians might have about the suitability of our magazine for those purposes.

Your Comments Are Welcome

Our goal is to be accurate and up-to-date, to give young readers information they can learn from and enjoy. Now we want to know what you think. Take a look at this issue of *Biography Today,* on approval. Write or call me with your comments. We want to provide an excellent source of biographical information for young people. Let us know how you think we're doing.

Cherie Abbey
Managing Editor, *Biography Today*
Omnigraphics, Inc.
615 Griswold Street
Detroit, MI 48226

editor@biographytoday.com
www.biographytoday.com

Orson Scott Card 1951-

American Writer of Science Fiction and Fantasy Books
Author of *Ender's Game, Speaker for the Dead,* and "The Tales of Alvin Maker" Series

BIRTH

Orson Scott Card was born on August 24, 1951, in Richland, Washington. He is the son of Willard Richards Card, a teacher, and Peggy Jane Park Card, a school administrator. He has a brother, Arlen Card, who is a musician and composer.

YOUTH

Although he was born in the state of Washington, Card spent most of his childhood and adolescence in California and Arizona. Looking back on his early years, Card believes that his family's strong Mormon faith played an important part in shaping his outlook on life. Mormonism is a religious movement founded in the United States in the 1820s by Joseph Smith Jr. The Mormon Church, also known as the Church of Jesus Christ of Latter-Day Saints, is particularly strong in Utah and its capital city, Salt Lake City.

Card credits Mormonism with giving him a strong sense of community, and he claims that his religious background became an important foundation of his writing. In fact, he cites the *Book of Mormon,* Mormonism's most sacred text, as a lifelong influence. "The *Book of Mormon* was probably the first adult book I read all the way through," he said. "Much of my writing still reflects the cadence of the language in the scriptures."

> *"My mother's greatest natural talent—and she had many great talents!—was the gift of encouragement. She could make anybody feel proud of their accomplishments. And she did it without fawning or flattering—she honestly found something good and praised it warmly. Not only her children, but everybody else she has come in contact with has been helped by that gift."*

Card recalls that he had a "reasonably happy childhood" and that he always posted top grades. Although he enjoyed the company of adults, Card admits that "[I] had a harder time fitting in with kids my age. As athletics became more and more important, I became less and less involved with other boys. I found that most of my close friends were girls, because girls valued talking and were more aware of the culture and did not judge me by my athletic ability."

Although Card struggled with football, basketball, and other popular sports, he was not afraid to go outside and skin his knees. "I loved rough and ready exploration in the creeks and woods and orchards near my home in California and wandering through the Arizona desert when my family lived there," he stated. "I actually enjoyed physical activity, I was simply too lousy at it to make it fun to play sports with other boys. But solitary things like hiking, climbing, even shooting baskets, those I enjoyed."

Card also spent much of his free time reading books on all sorts of subjects. "I was profoundly introverted and loved my solitary time — especially my reading time," he remembered. "It is my love of solitude and my devotion to reading that led me toward a career as a writer. . . . And yet I was also a born performer and loved to speak or sing or (later) act for audiences."

Card credits his love for literature and other creative activities to his upbringing. "I grew up surrounded by arts of all kind, and above all I lived in a family where excellent grammar was used with a high level of vocabulary," he explained. "We were all aware of the subtleties of language and we delighted in them, enjoying each other's wit and forming a community of raconteurs [skillful storytellers] that I have rarely found matched outside my own family."

Looking back on his childhood, Card notes that both of his parents were enormously positive influences, though in very different ways. "My mother's greatest natural talent — and she had many great talents! — was the gift of encouragement," he remembered. "She could make anybody feel proud of their accomplishments. And she did it without fawning or flattering — she honestly found something good and praised it warmly. Not only her children, but everybody else she has come in contact with has been helped by that gift. My father was supportive in a different way — he was always ready to lend a hand, give a ride, build, paint, photograph . . . whatever it took to get any project finished. He was resourceful and clever in his solutions to problems, and you always knew that he would come up with a solution, so any project I undertook, my dad was there."

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EDUCATION

Card attended elementary and high school in California and Arizona, and he earned his high school diploma at age 16. In 1967 he enrolled at Brigham Young University (BYU) in Salt Lake City, Utah, a college with strong ties to the Mormon Church. He interrupted his studies in 1971 to spend time working as a missionary. In the Mormon Church, male members are generally expected to devote two years of service to the church at their own expense, usually in their early 20s. Card did his missionary work in Brazil. He came back to the United States in 1973, and in 1975 he graduated from BYU with a bachelor's degree in theater studies. He later returned to school, and in 1981 he earned a master's degree in English from the University of Utah.

BECOMING A WRITER

Card wrote dozens of plays for school and church during his years at BYU, and he continued to write plays after graduating. Working during the day as a copy editor for Brigham Young University Press, he spent many of his evenings laboring over his latest play. His passion for the theater became so great that he even founded a small theatrical group in 1975 that performed plays written by himself and other area playwrights.

Within a matter of months, however, growing financial debts convinced Card to leave the theater behind and find a new job. In 1976 he became an assistant editor for the *Ensign,* a magazine of the Church of Jesus Christ of Latter-Day Saints. "My college training was primarily in theater, with an eye to becoming a director, actor, or producer," he later explained. "I fell into playwriting accidentally, took some classes in it, and also took creative writing classes, but I really didn't expect it to be a career because I didn't believe there was a way to make money as a playwright without being lucky and I didn't feel particularly lucky. I also didn't want to spend my life doing the tough slugwork you have to do, facing rejection after rejection. So while I enjoyed writing plays for the Mormon audience in college, I thought my editorial work was what I'd do as a living until, someday (maybe when I was 45), I write something so good it would get published."

The late 1970s proved to be an immensely busy and rewarding period in Card's life. In 1977 he married Kristine Allen, with whom he eventually had five children. One year later, Card left *Ensign* to take a job writing plays based on Mormon scripture and church history for a publisher based in Ogden, Utah. He continued to pursue his education during this time as well, and in 1981 he earned a master's degree in English from the University of Utah. Finally, despite these many other demands on his time, Card also somehow managed to nurture a modest but promising career as a fiction writer.

CAREER HIGHLIGHTS

Today, Orson Scott Card stands as one of the world's most respected and popular writers of science fiction (sci fi) and fantasy. In fact, he remains the only author ever to have won science fiction's top two awards in two consecutive years, for *Ender's Game* (the 1985 Nebula Award and the 1986 Hugo Award) and for *Speaker for the Dead* (the 1986 Nebula and 1987 Hugo). Writing in *Science Fiction Writers*, critic Gary Westfahl attributed Card's successful career to "prodigious energy, superb storytelling skills, and a genuinely passionate voice." Indeed, these qualities are evident in almost all of Card's fiction, from the popular "Tales of Alvin Maker" series to his retellings of old fairytales and Bible stories.

Seeking a Career Writing Science Fiction

According to Card, success as a writer of fantasy and science fiction actually came fairly quickly for him. "I was a playwright for several years, and did all my horrible amateur writing for the stage," he explained. "By the time I turned to fiction, I already knew enough and had mastered enough of the fundamentals of storytelling that I sold the first story that I wrote specifically for publication. . . . I had a few missteps after that, and it took me four novels before I actually understood novel structure, [but] almost all my work was published on first submission. Thus I have no stories to tell of noble persistence in the face of rejection. I simply served my apprenticeship somewhere else."

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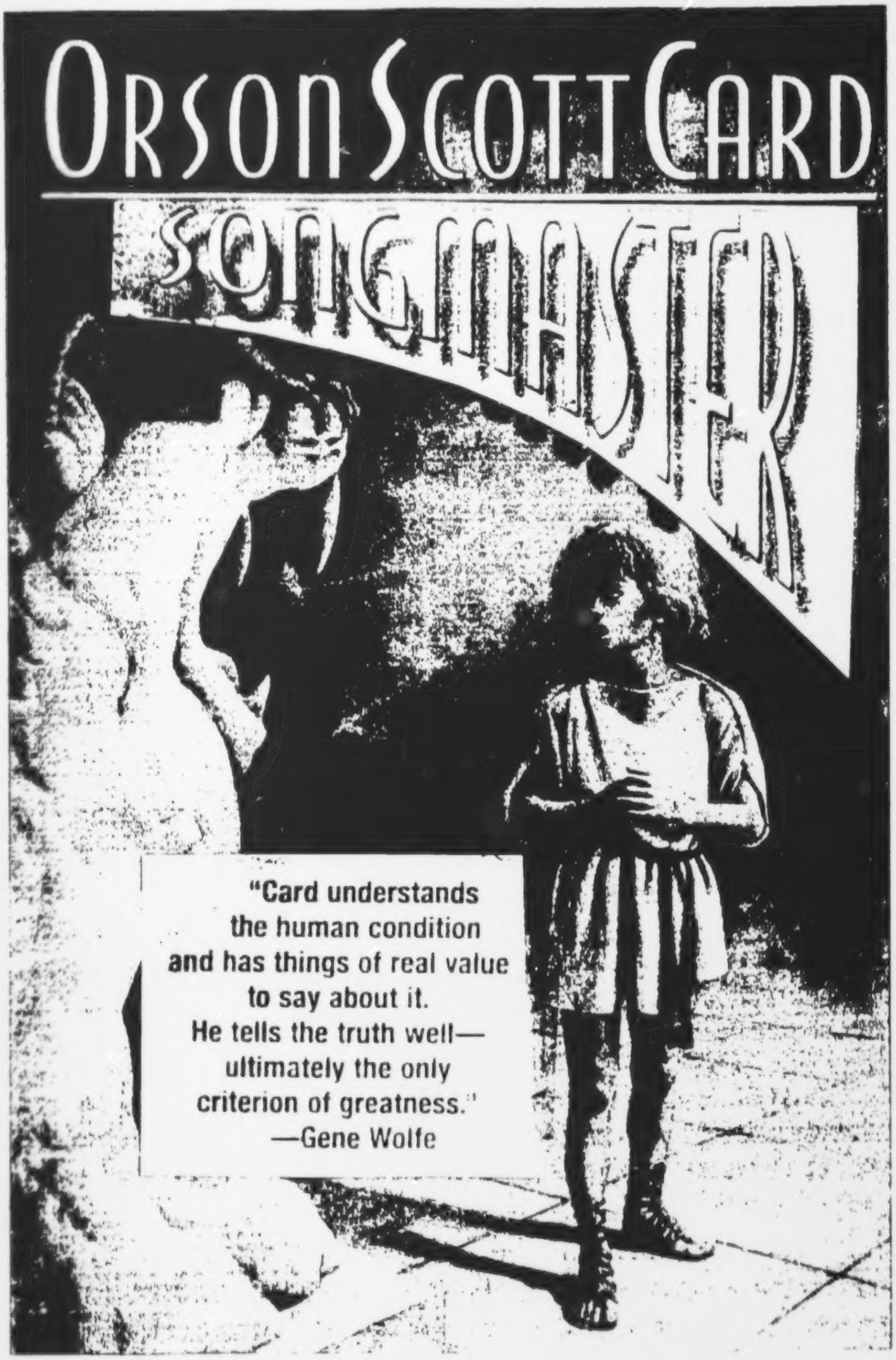
Card chose to write science fiction in part because he enjoyed reading the genre. But he also concentrated on science fiction because its large fan base had a reputation for being receptive to new authors. "More than any other genre, science fiction thrives on new blood," Card explained. "We have to have fresh ideas and challenges to any kind of established view of the future. If we start with a consensus future, we're dead. New writers are



ORSON SCOTT CARD
SONGMASTER

"Card understands the human condition and has things of real value to say about it. He tells the truth well—ultimately the only criterion of greatness."
—Gene Wolfe

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the life blood of science fiction, and the result is that science fiction readers are not skeptical of them; they're eager to discover them. I found that that worked to my benefit. The first true science fiction story I wrote ["Ender's Game"] sold and received a lot of attention."

Indeed, Card's first published science fiction story caused quite a sensation in the world of sci fi. The short story "Ender's Game" was originally published in 1977 in *Analog*, a major magazine for science fiction. This tale of a boy genius trained to defend Earth against an alien invasion was widely hailed as the work of a talented new writer. In fact, the World Science Fiction Convention gave Card its 1977 John W. Campbell Award as the year's best new writer on the strength of "Ender's Game." This short story eventually became the basis for Card's 1985 novel *Ender's Game*, one of his most famous and beloved books. "That story worked," stated Card. "It's still the most popular and most reprinted of my stories, and I still have people tell me that they like it better than the novel—though I think maybe that's because they read the story first, so they came upon it with a great sense of surprise, and the novel can never do the same thing for them."

Card also published his first books in the late 1970s, but they did not receive a great deal of popular or critical attention. His first book was the short story collection *Capitol* (published in 1978), a series of stories about the troubled population of a distant planet. Other early efforts included *Hot Sleep* (1978), *A Planet Called Treason* (1978), and *Unaccompanied Sonata and Other Stories* (1980). None of these books garnered strong sales, and some of them were criticized for being excessively violent. But in the 1979 novel *Songmaster*, Card showed glimpses of the imagination and storytelling power that have marked much of his later books. *Songmaster* told the story of a young boy named Ansset whose beautiful singing voice makes him a prized slave to Mikal, the ruthless ruler of a vast interstellar empire. A reviewer for *Washington Post Book World* praised *Songmaster* as a skillfully told tale of "personal growth and exploration melded [with] interplanetary politics and court intrigue."

The "Ender's Game" Series

After publishing a fantasy called *Hart's Hope* (1983) and a historical novel about Mormonism titled *A Woman of Destiny* (1984), Card burst back into the science fiction spotlight with the 1985 novel *Ender's Game*. Based on his 1977 short story of the same name, *Ender's Game* follows the adventures of Ender Wiggin, a six-year-old genius who is seen as Earth's only hope in staving off an invasion from an alien race called the "Buggers." As the novel progresses, young Ender undergoes intensive military training so

The Hugo and Nebula Award-winning novel
ENDER'S GAME
AUTHOR'S DEFINITIVE EDITION
ORSON SCOTT CARD

that he can guide Earth's space fleet against the deadly and destructive alien Buggers. But Ender learns that the Buggers are not exactly what they seem.

Ender's Game proved enormously popular with science fiction readers and critics alike. The *New York Times* called the book "an affecting novel full of surprises that seem inevitable once they are explained." A contributor to the *West Coast Review of Books* praised it as "the best novel I've read in a long time. . . . Ender Wiggin is a unique creation. Orson Scott Card has created a character who deserves to be remembered with the likes of Huckleberry Finn. *Ender's Game* is *that* good." And the reviewer for *Booklist* said that "Card has taken the venerable sci fi concepts of a superman and interstellar war against aliens and, with superb characterization, pacing, and language, combined them into a seamless story of compelling power. This is Card at the height of his very considerable powers — a major sci fi novel by any reasonable standards." In addition to earning such high praise from critics, Card's novel soon won several important awards. *Ender's Game* eventually captured both the 1985 Nebula Award and the 1986 Hugo Award, the biggest honors in the world of science fiction.

One year later, Card published a sequel to *Ender's Game* called *Speaker for the Dead.* In this novel, Ender's sorrow over his role in the destruction of most of the Bugger aliens has led him to roam the stars as a "Speaker for the Dead." As he travels through space, he studies the lives of people who have recently died. He also carries the lone surviving member of the Bugger race, a hive queen carrying thousands of eggs. Ender hopes to find a planet where he can leave the Bugger queen to repopulate the race. After 3,000 years of searching, he finally finds what he hopes will be a suitable world — Lusitania.

Speaker for the Dead proved to be another huge hit for Card. It quickly became one of the year's best-selling science fiction books, and reviewers hailed the author for his interesting characters, intriguing plot, and chal-

18

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lenging themes. A number of critics even claimed that *Speaker for the Dead* was superior to *Ender's Game.* In *Fantasy Review,* for example, *Speaker for the Dead* was praised as "the most powerful work Card has produced. *Speaker* not only completes *Ender's Game* but transcends it." In subsequent months, *Speaker for the Dead* received both the 1986 Nebula Award and the 1987 Hugo Award. Card thus became the first writer ever to win science fiction's top awards in consecutive years—a feat that has never been duplicated.

The Hugo and Nebula Award-winning novel
AUTHOR'S DEFINITIVE EDITION
ORSON SCOTT CARD

In later years, Card returned to the world and characters he created in *Ender's Game* and *Speaker for the Dead.* His 1991 novel *Xenocide* and 1996 book *Children of the Mind* continue the story of Ender Wiggin and the other inhabitants of Lusitania. Neither of these works quite matched the popular or critical success of the first two books in the series, but they did bring Ender's adventures to a satisfying and entertaining conclusion. Card would later return to this fictional world with his later works, *Ender's Shadow, Shadow of the Hegemon, Shadow Puppets,* and *First Meetings in the Enderverse.*

The "Tales of Alvin Maker" Series

Card's first novel after *Speaker for the Dead* was *Wyrms,* a 1987 fantasy novel that follows the adventures of a teenage princess named Patience whose kingdom has been seized by a warlord. The author then cranked up a new fantasy series called the "Tales of Alvin Maker." The Alvin series takes place in the early 19th century in an alternative version of American frontier history. In Card's imaginary world, British colonists never fought for independence or formed the United States. Instead, the colonies exist side-by-side in the early 19th century with other European colonies and various Indian tribes in a world where many people possess magical powers. In fact, "spells and hexes are everywhere, as natural a part of life as the wind and the rain," observed a reader in the *West Coast Review of Books.*

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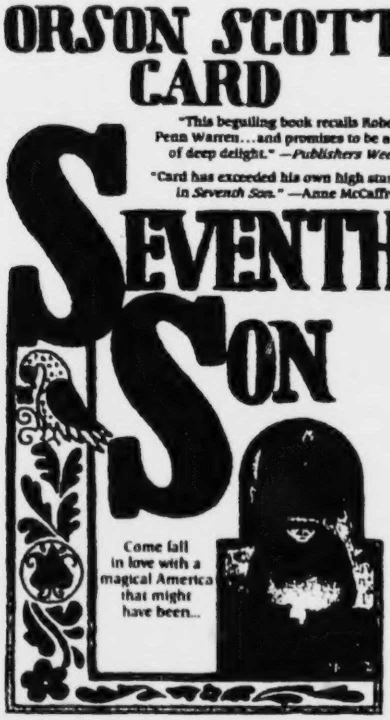

ORSON SCOTT CARD
"This beguiling book recalls Robert Penn Warren…and promises to be a story of deep delight." —Publishers Weekly
"Card has exceeded his own high standards in Seventh Son." —Anne McCaffrey
SEVENTH SON
Come fall in love with a magical America that might have been…

The title character — Alvin "Maker" Smith — possesses particularly potent magical abilities, for he is the seventh son of a seventh son.

The first book in the series was *Seventh Son* (1987), which introduces young Alvin and the magical frontier world in which he lives. It was warmly praised by critics and readers as an imaginative "recasting in fantasy terms of the tall tale in America," according to *Washington Post Book World*. One year later, Card released *Red Prophet*, the second book in the series. Reviewers praised *Red Prophet* as the work of a master storyteller. For example, a contributor to the *West Coast Review of Books* stated that "Card creates episodes and images that stun with the power of their emotions." Card's sensitive examination of the actual treatment of American Indians in *Red Prophet* drew particularly strong praise from critics.

Over the next several years Card added to the "Alvin Maker" series with *Prentice Alvin* (1989), *Alvin Journeyman* (1995), and *Heartfire* (1998), all of which have been popular with fantasy readers and critics alike. In each of these books, Card blended fantasy with an exploration of major issues in American history, such as religion, slavery, and women's rights. "There are a lot of different things going on in the 'Tales of Alvin Maker,'" stated Card. "One of the most important is that it's a retelling of the spiritual life of Joseph Smith, the founder of Mormonism. Mormons who read these books almost instantly recognize elements from Joseph Smith's life. At the same time, I wanted to write them so that people who hadn't the faintest idea of what was going on in that respect would still be getting 90 percent of what's there. That's only one of the things I'm doing. It was the reason I started writing the books, but it's by no means the main purpose of writing them now."

For example, after Card completed *Prentice Alvin*, the third book in the series, in 1989, he stated that "the issue that is probably most important in my fiction right now is what makes a community: what creates bonds among people, both at the micro level of the family and at the macro level of a city or a nation; what makes people surrender a part of themselves to become a greater whole. . . . I think there's a real struggling going on between good and evil in each person, and what I'm trying to do is bring a clear understanding of what that goodness is, that it consists in large measure of the willingness to sacrifice oneself for the good of others within a community."

Today, the "Tales of Alvin Maker" series continues to rank as one of Card's major triumphs as a writer. The *St. James Guide to Young Adult Writers* describes the series as the "most broadly appealing of his works." It further notes that although the books contain plenty of suspense and adventure, each one also "focuses on Alvin's personal problems as a gifted young person, such as learning to get along with his family and his various teachers, to live in his society, to use his gifts for good deeds, and discovering what he should ultimately do with his life. . . . These stories also explore major American themes such as race and slavery, gender roles, religious fanaticism, and humanity's relationship with nature." Card's latest installment in the "Tales of Alvin Maker" series, called *The Crystal City,* is scheduled for publication in November 2003.

"

"There are a lot of different things going on in the 'Tales of Alvin Maker.' One of the most important is that it's a retelling of the spiritual life of Joseph Smith, the founder of Mormonism. Mormons who read these books almost instantly recognize elements from Joseph Smith's life. At the same time, I wanted to write them so that people who hadn't the faintest idea of what was going on in that respect would still be getting 90 percent of what's there. That's only one of the things I'm doing. It was the reason I started writing the books, but it's by no means the main purpose of writing them now."

"

One of Sci Fi's Most Prolific Writers

In the six-year gap between *Prentice Alvin* in 1989 and *Alvin Journeyman* in 1995 — the third and fourth books in the "Tales of Alvin Maker" series — Card produced a wide variety of other works.

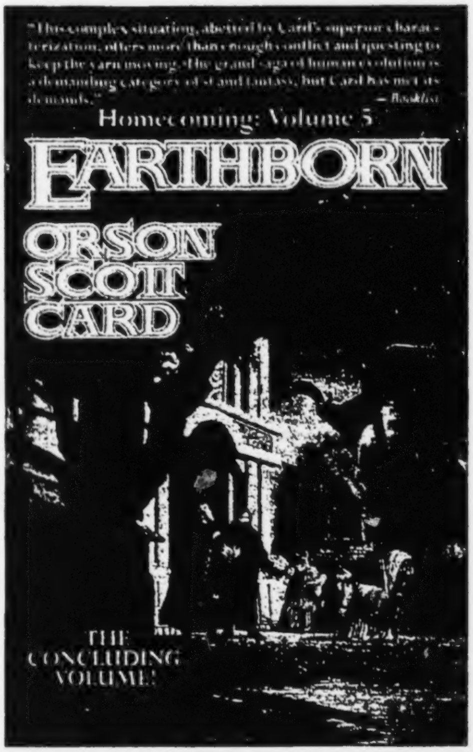
In 1989 he wrote a popular novelization of the movie *The Abyss.* In 1992 he wrote *Lost Boys,* in which a suburban family fights to save their eight-year-old son from a mysterious force. Two years later, he published *Lovelock,* a novel about a genetically altered monkey who chronicles the life of a brilliant scientist who is leading an expedition to colonize a distant world. *Publishers Weekly* praised *Lovelock* as "a moral fable about freedom, responsibility, and the arrogance of human beings in treating other living things as unfeeling property." During this same period, meanwhile, Card served as a writing instructor at a variety of schools and workshops, including Brigham Young University, the University of Utah, the University of Notre Dame, and Antioch Writers' Workshop.

> ***"My early science fiction stories were definitely not Mormon, since I was explicitly trying to write to 'the world' and not to 'the Church.' Mormon beliefs and concerns crept into my work anyway, because I'm a believing Mormon and what seems true to me is always going to be more or less consonant [in agreement] with Mormon theology as I understand it and Mormon culture as I have experienced it."***

Card also launched another science fiction series in the early 1990s. In the "Homecoming" books, the author tapped into his Mormon faith to create a series that parallels many events described in the *Book of Mormon.* "My early science fiction stories were definitely not Mormon, since I was explicitly trying to write to 'the world' and not to 'the Church,'" Card said. "Mormon beliefs and concerns crept into my work anyway, because I'm a believing Mormon and what seems true to me is always going to be more or less consonant [in agreement] with Mormon theology as I understand it and Mormon culture as I have experienced it."

The first novel in the "Homecoming" series was *The Memory of Earth* (1992), which introduces readers to a distant planet called Harmony. For 40 million years, the inhabitants of Harmony have been guided by a powerful computer intelligence called the Oversoul. But when the Oversoul recognizes that its ability to watch over the planet is fading, it recruits a boy named Nafai and several other citizens to return to Earth. The planet Earth had been abandoned many years before, after humanity ruined its environment, but it holds the keys to repairing the Oversoul.

The "Homecoming" series continues in the follow-up novels *The Call of Earth* (1992), *The Ships of Earth* (1994), *Earthfall* (1995), and *Earthborn* (1995).



As the series progresses, Nafai and his companions discover ancient starships used by their ancestors to reach Harmony, and they use these vessels to journey back to Earth. Upon arriving, however, they discover that the planet is now dominated by humanoid races descended from rats and bats. In the last book in the series, *Earthborn*, the scientist Shedemei battles to save Earth from falling once again into a cycle of warfare and self-destruction.

The "Homecoming" series proved popular with many science fiction critics and fans. According to *Kirkus Reviews*, "More than parable, not quite allegory, Card's far-future religious saga manages, brilliantly, to be at once entertaining, unobjectionable, and edifying." In addition, reviewers noted that the books displayed Card's usual creativity and concern with important themes. "[The series] includes alien societies, mutated rats and bats, high-tech space travel, and faster-than-light communications," observed the *St. James Guide to Science Fiction Writers*. "Yet at its core is Card's persistent theme of establishing and maintaining true human community." But other reviewers felt that the "Homecoming" series did not rank at the top of Card's efforts. "The Homecoming Saga certainly qualifies as an immensely readable story," wrote Gary Westfahl in *Science Fiction Writers*, "but these books ultimately do not seem to be as important as other Card novels because they contain no startling ideas, unforgettable images, or breathtaking novelties."

After Card wrapped up the "Homecoming" series in 1995, he turned to a novel about time travel. His 1996 book *Pastwatch: The Redemption of Christopher Columbus* tells the story of a technologically advanced people who journey back in time to alter events associated with Christopher Columbus's famous voyage of discovery of the New World. *Pastwatch* garnered some of the best reviews of Card's long and distinguished career. *Booklist* called the novel "a superior addition to a superior body of work," noting that the book contains "a marvelous, enormously powerful portrait of Columbus himself." Westfahl, meanwhile, called *Pastwatch* "a stunning novel totally unlike anything he had written before."

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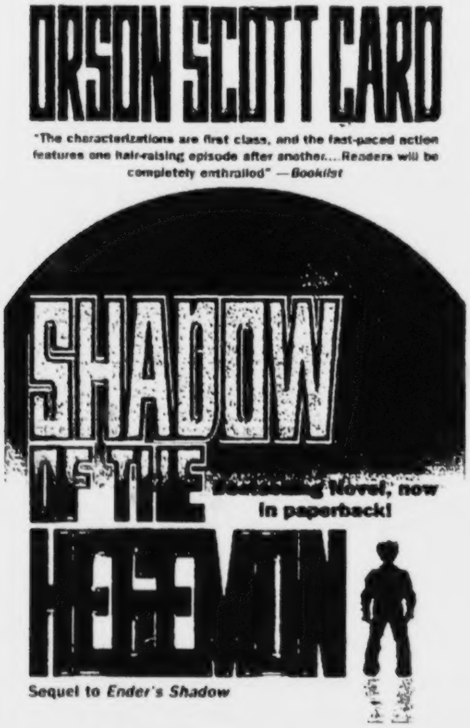
ORSON SCOTT CARD
"The characterizations are first class, and the fast-paced action features one hair-raising episode after another....Readers will be completely enthralled" —Booklist
SHADOW OF THE HEGEMON
Novel, now in paperback!
Sequel to Ender's Shadow

Returning to Ender's World

In 1999 Card decided to write a new series of books based on the world and characters he created in *Ender's Game*. The first book in the series, *Ender's Shadow* (1999), introduces readers to Bean, a child with superhuman mental abilities who befriends Ender when they are both sent to Battle School. As the novel progresses, Bean develops both his warrior abilities and his capacity to love and trust other people. *Publishers Weekly* offered praise for the novel, saying that "as always, everyone will be struck by the power of Card's children, always more and less than human, perfect yet struggling, tragic yet hopeful, wondrous and strange."

In *Shadow of the Hegemon* (2001), Bean has matured into a young man who finds himself trapped in a power struggle between two men eager to rule the world for themselves. *Publishers Weekly* commented that the book's "impeccable prose, fast pacing, and political intrigue will appeal to adult fans of spy novels, thrillers, and science fiction." *Library Journal* added that "the author's graceful storytelling and engaging cast of youthful characters add an extra dimension to an already gripping story of children caught up in world-shaking events." In 2002 Card added *Shadow Puppets*, another installment in the series. Bursting with political intrigue, suspense, and an exploration of difficult moral issues, this book also proved popular with readers and critics. *Publishers Weekly* commented that "Card discusses important topics here—the nature of the parent-child relationship; the roles of love and service—that are implicitly part of coming of age." *Library Journal* praised the author's "thoughtful storytelling and compassionately moral characters."

In 2003, Card published a slightly different type of work about Ender. *First Meetings in the Enderverse* contains a reprint of the original "Ender's World" story. In addition, it collects three other stories or novellas that explore the origins and destiny of Ender Wiggin. Critics were quick to praise this new work about Ender's universe, or the "Enderverse," as in this comment from *Booklist*: "These stories demonstrate the assured scene setting, apparently

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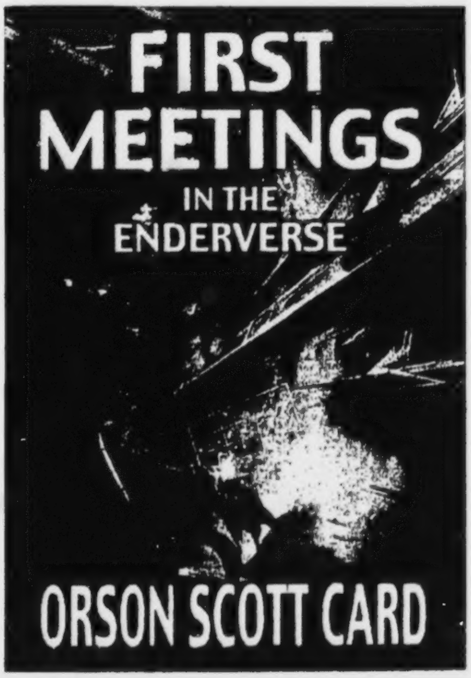
effortlessly sustained suspense, and moral preoccupation with the responsibilities of kinship and friendship that distinguishes Ender's entire saga." That reaction was echoed in this review from *Publishers Weekly*: "Even those who are intimately familiar with the concepts of the Game will be struck anew by Card's virtuosity. His powerful voice and startlingly clear vision will draw many new readers into a lifelong love of science fiction."

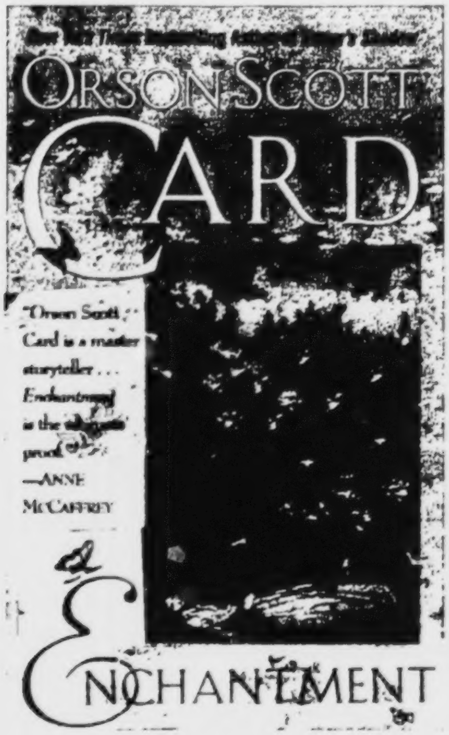


Other Recent Works

Card's vivid imagination and his varied interests have also taken him down other storytelling paths in recent years. In 1998, for example, he completed a musical called *Barefoot to Zion* at the request of the Mormon Church. Card's story, set to music composed by his brother Arlen Card, tells the story of the Mormons who settled in Utah in the 19th century. The musical was unveiled in the summer of 1998, and it attracted huge crowds throughout the state for the next several months.

One year later, Card published *Enchantment,* in which he blends the story of Sleeping Beauty with tales from Russian folklore. "*Enchantment* is an enthralling story," wrote high school student Laura Esslinger in the *Charleston Gazette*. "It has everything: adventure, romance, history, giant bears that are really gods and married to witches, and even a poor, misunderstood time traveler who accidentally wears girls' clothing. What more could you ask for?" Critics offered similar praise for the novel. *Booklist,* for example, declared that "in the hands of a gifted storyteller like Card, this classic tale becomes a compelling adventure."

Card has also written a number of books that retell stories from the Bible. In 1997, for example, he published *Stone Tablets,* which tells the story of Moses' difficult relations with his siblings. *Publishers Weekly* praised the novel, noting that Card "exhibits the same profound and compassionate understanding of human nature that marks his best sf and fantasy efforts." In 2000, meanwhile, he published *Sarah,* the first in a series of books about women in the Bible. According to *Publishers Weekly,* "This novel is not an epic volume rich in cultural and historical detail about ancient Mesopotamia, Canaan, and Egypt. Its focus is more on what Card does best: exploring human motives and relationships, and the role of faith in individual lives."


ORSON SCOTT
CARD
"Orson Scott Card is a master storyteller . . . Enchantment is the exquisite proof."
—ANNE McCAFFREY
ENCHANTMENT

Even though Card ranks as one of the world's most popular science fiction and fantasy writers, he makes a special effort to communicate with his readers. He willingly sits down for interviews, and he has made numerous personal appearances at bookstores, science fiction conventions, and other venues in order to chat with his fans. Card also maintains two web sites that he uses to interact with fans and comment on issues that are important to him. Hatrack River (hatrack.com) is the author's official web site. It contains a variety of information on his background, his books and stories, and other aspects of his career. In addition, Card maintains a site called The Ornery American (ornery.org). He contributes a weekly column on current events to this site, which he describes as a place for ordinary people to engage in "serious discussion about events, ideas, leaders, candidates, parties, principles, governments, religious philosophies, and programs."

Card is also involved in a number of other activities related to his popular "Ender's Game" series. In July 2002 Card hosted the first ever EnderCon, a science fiction convention dedicated to celebrating the "Ender's Game" universe. The event was held at Utah Valley State College in Salt Lake City. That same year, the Warner Brothers movie studio announced that it had reached agreement with Wolfgang Petersen, director of *The Perfect Storm*, to bring the "Ender's Game" series to the big screen. Card has agreed to write the script for the film, and he is also developing a series of computer and video games based on the series.

ADVICE TO YOUNG WRITERS

Card encourages young people who are thinking about pursuing a career in writing to develop their skills at an early age. "For those who are thinking of becoming writers 'when they grow up,' my advice is: Writers never grow up, so don't wait, start now," he said. "The publishers don't care how old you are, they only care if the story is good. And since every writer has about 10,000 pages of utter drivel in them, you might as well start now so you can get a good portion of that out of your way while you're still young. After all, you learn more about writing from writing a 100,000-word manuscript than you ever will from any writing class or writing book (and I say that as teacher of writing classes and a writer of writing books)."

Card also urges high school and college students to devote most of their studies to history or science instead of English or journalism. "The goal, I tell them, is to learn everything about everything, especially about human nature and the things that people do," he explained. "Go straight to the sources and read history and biography and archeology and anthropology to learn about human behavior, and physics and biology to learn about the nature world." But he also states that it is important for young writers to read literature in their free time. "Get your own relationship with [famous] writers, like them or hate them as you will, without reference to whether they are considered 'great' by critics and academics," he said. "Also read everything ELSE, at least a sampling of every genre, because they all have something to teach you, if only to teach you some of the strange things that portions of the reading public hunger for."

> *"For those who are thinking of becoming writers 'when they grow up,' my advice is: Writers never grow up, so don't wait, start now. . . . [Since] every writer has about 10,000 pages of utter drivel in them, you might as well start now so you can get a good portion of that out of your way while you're still young. After all, you learn more about writing from writing a 100,000-word manuscript than you ever will from any writing class or writing book."*

Card also tells young writers not to be discouraged when they suffer setbacks such as "writer's block," in which a writer is unable to make any progress on a story. "I regard [writer's block] as my unconscious mind telling me that I'm making a gross mistake in the project I'm working on. It's not a problem, it's a blessing, and the mystery is to find out the mistake, toss out the ineffective section, and write a new version that works. This sometimes means throwing away as much as a hundred pages—sometimes more—but I have never found 'writer's block' to be wrong. Whenever I'm stopped on a project, it's because I was doing something false or weak, and when I get it right, it becomes more powerful and true."

Finally, Card encourages young people to write about things that really concern or fascinate them. "Do not think about what is 'popular' right now, or which kind of story is hot," he has said. "Today's hot story will be cold by the time you get your knock-off written. Instead write the stories you care about and believe in, and then when they're done, market them as best you can. There is no other way."

MARRIAGE AND FAMILY

In 1977 Card married Kristine Allen, with whom he had five children. Two of their children are deceased. In 1997 they lost their daughter Erin Louisa, who died within a day of her birth. In 2000 they lost their son Charles Benjamin Card, who had been afflicted with cerebral palsy since his birth in 1983. Their other children are Michael, Emily, and Zina. "My priorities are first to be as good a father as I can to my children," Card states. "I try to be a good husband to my wife, a good Mormon, and after that, that's when I start trying to be a good writer, which is pretty far down the line."

"I regard [writer's block] as my unconscious mind telling me that I'm making a gross mistake in the project I'm working on. It's not a problem, it's a blessing, and the mystery is to find out the mistake, toss out the ineffective section, and write a new version that works. This sometimes means throwing away as much as a hundred pages — sometimes more — but I have never found 'writer's block' to be wrong. Whenever I'm stopped on a project, it's because I was doing something false or weak, and when I get it right, it becomes more powerful and true."

HOBBIES AND OTHER INTERESTS

Card has a wide range of interests outside of the world of literature. "I listen to music constantly, of many kinds, by many artists," he said. "I sing whenever people will listen, I conduct a choir from time to time, I love directing amateur musicals because I can help people learn how to sing for performance." He is also an avid bike rider and movie buff, and he has been an active member of the Utah state Democratic Party for many years.

SELECTED WRITINGS

The "Ender's Game" Series

Ender's Game, 1985
Speaker for the Dead, 1986
Xenocide, 1991
Children of the Mind, 1996
Ender's Shadow, 1999
Shadow of the Hegemon, 2001
Shadow Puppets, 2002
First Meetings in the Enderverse, 2003

The "Tales of Alvin Maker" Series

Seventh Son, 1987
Red Prophet, 1988
Prentice Alvin, 1989
Alvin Journeyman, 1995
Heartfire, 1998

The "Homecoming" Series

The Memory of Earth, 1992
The Call of Earth, 1992
The Ships of Earth, 1994
Earthfall, 1995
Earthborn, 1995

The "Women of Genesis" Series

Sarah, 2000
Rebekah, 2001

Other Novels

Capitol, 1978 (short stories)
Hot Sleep, 1978
A Planet Called Treason, 1978 (revised version published as *Treason* in 1988)
Songmaster, 1979
Unaccompanied Sonata and Other Stories, 1980 (short stories)

Hart's Hope, 1983
A Woman of Destiny, 1984 (published as *Saints,* 1988)
Wyrms, 1987
The Folk of the Fringe, 1989
The Abyss, 1989 (with James Cameron)
Maps in a Mirror, 1990 (short stories)
The Worthing Saga, 1990
Lost Boys, 1992
Lovelock, 1994
Pastwatch: The Redemption of Christopher Columbus, 1996
Treasure Box, 1996
Stone Tablets, 1997
Homebody, 1998
Enchantment, 1999
Magic Mirror, 1999 (picture book)

Nonfiction

Character and Viewpoint, 1988
How to Write Science Fiction and Fantasy, 1990
A Storyteller in Zion, 1993

HONORS AND AWARDS

John W. Campbell Memorial Award for Best New Writer (World Science Fiction Convention): 1977
Nebula Award (Science Fiction and Fantasy Writers of America): 1985, for *Ender's Game;* 1986, for *Speaker for the Dead*
Hugo Award (World Science Fiction Society): 1986, for *Ender's Game;* 1987, for *Speaker for the Dead*
Locus Award: 1987, *Speaker for the Dead*
Geffen Award: 1999, for *Pastwatch*
Grand Prix de l'Imaginaire: 2000, for *Heartfire*

FURTHER READING

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Contemporary Authors, New Revision Series, Vol. 27, 1989; Vol. 73, 1999; Vol. 102, 2002; Vol. 106, 2002

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Something About the Author, Vol. 83, 1996; Vol. 127, 2002
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St. James Guide to Science Fiction Writers, 1999
St. James Guide to Young Adult Writers, 1999
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Booklist, Dec. 1, 1995, p.586; May 15, 1998, p.1566; Mar. 1, 1999, p.103; July 1999, p.1892; July 2002, p.1796
Chicago Tribune, Mar. 2, 2001, Tempo section, p.1
Fantasy Review, Apr. 1986, p.20
Fort Lauderdale Sun-Sentinel, Aug. 11, 1996, p.D8
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Magazine of Fantasy and Science Fiction, Jan. 1980, p.35
New York Times Book Review, June 16, 1985; Oct. 18, 1987, p.36; Sep. 1, 1991, p.13; July 9, 1995, p.18
Publishers Weekly, Nov. 30, 1990, p.54; Jan. 31, 1994, p.80; June 20, 1994, p.97; Apr. 10, 1995, p.58; June 24, 1996, p.45; June 29, 1998, p.40; July 5, 1999, p.63; Sep. 11, 2000, p.71; July 15, 2002, p.59; Aug. 12, 2002, p.281
Salt Lake City Deseret News (Utah), July 3, 2002, p.C6
School Library Journal, June 2001, p.183
Science Fiction Review, Feb. 1986, p.14
Seattle Times, July 15, 1991, p.E1
Washington Post, Sep. 24, 1995, p.8
Washington Post Book World, Aug. 24, 1980, p.6; Feb. 23, 1986, p.10
West Coast Review of Books, July 1986; Number 4, 1988

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http://www.fictionfactor.com
(*Fiction Factor*, "Interview with Orson Scott Card," undated)
http://www.hatrack.com
(*Hatrack River — Official Website of Orson Scott Card*, "Book Casts Spell Over this Reader," by Laura Esslinger, *Charleston Gazette*, July 15, 2000; "Orson Scott Card Interview," 1997; "Orson Scott Card Interview," undated; "Orson Scott Card's Bibliography," undated)

http://www.writerswrite.com
(*Writers Write: The Internet Writing Journal,* "A Conversation with Orson Scott Card," Sep. 1999)

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Biography Resource Center Online, 2003, articles from *Authors and Artists for Young Adults,* 2002; *Contemporary Authors Online,* 2002; *St. James Guide to Fantasy Writers,* 2003; *St. James Guide to Science Fiction Writers,* 1996, *St. James Guide to Young Adult Writers,* 1999

ADDRESS

Orson Scott Card
Tor Books
175 Fifth Avenue
New York, NY 10010

WORLD WIDE WEB SITES

http://www.hatrack.com
http://www.ornery.org

Russell Freedman 1929-

American Author of Nearly 50 Nonfiction Books for Children
Winner of the 1988 Newbery Medal for *Lincoln: A Photobiography*
Recipient of the 1998 Laura Ingalls Wilder Award for His Body of Work

BIRTH

Russell Bruce Freedman was born on October 11, 1929, in San Francisco, California. His father, Louis Freedman, was a West Coast sales representative for a large publishing company. His mother, Irene Freedman, was an actress and a sales clerk at a San Francisco bookstore. Russell was one of two children in the family.

Russell's last name could have been Garbowitz, which was his father's name at birth. When Louis Garbowitz was 14, however, he decided that he wanted to join the military and fight in World War I. Since he was too young to enlist, he lied about his age and adopted the last name of his best friend, Freedman.

YOUTH

Russell Freedman grew up in a family that loved books. In fact, his parents met over a stack of best-sellers when his father paid a sales call at the bookstore where his mother was working. Whenever famous authors visited the San Francisco area, Louis Freedman always invited them home for dinner. Some of the family's guests included John Steinbeck, author of *The Grapes of Wrath* and *Of Mice and Men;* Margaret Mitchell, author of *Gone with the Wind;* and John Masefield, the poet laureate of England. "I had the good luck to grow up in a house filled with books and with the lively conversations of visiting authors," Russell recalled. "I knew at an early age that I wanted to be a writer, like those strange, wonderful men and women who sat at our dinner table and told stories that were always fascinating and sometimes hard to believe."

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Freedman enjoyed reading throughout his childhood. Some of his favorite books included Robert Louis Stevenson's classic adventure novel *Treasure Island* and Ernest Thompson Seton's popular nonfiction book *Wild Animals I Have Known.* "In those innocent days I didn't worry about distinctions like fiction and nonfiction. I [don't] think I knew the difference. I did know that I was thrilled by both of those books," he noted. "What is important is that I read *Wild Animals I Have Known* with as much pleasure and satisfaction as I have any novel or story. And I've remembered the book ever since."

Another of Freedman's favorite books was *The Story of Mankind* by Hendrik Willem Van Loon. This nonfiction book won the highest honor in children's literature, the Newbery Medal, in 1922, the first time it was ever presented. Freedman read it over the summer when he was 10 years old. He later claimed that the book contributed to his lifelong interest in history. "It was a history book, to be sure, unmistakably a book of nonfiction, yet I read it that summer not to fulfill an assignment or write a report, but because I wanted to," he recalled. "I read it for pleasure, for the thrill of discovery. I think it was the first book that gave me a sense of history as a living thing, and it kept me turning the pages as though I were reading a gripping novel."

Although Freedman spent a great deal of his spare time reading, he also pursued a number of other activities common to young boys. "We lived near San Francisco's Golden Gate Park, where I loved to ride my bike through the fog," he related. "I listened to the 'Lone Ranger' on the radio, played trombone in the school band, and collected comic books."

EDUCATION

Freedman was a good student but also a bit of a troublemaker in elementary school. His teachers often sent him to the principal's office, where he would sit under a portrait of President Abraham Lincoln to wait for his punishment. "George Washington may have been the father of our country, but Lincoln was the one who always knew when I was in trouble," he joked.

Freedman's writing talents became apparent at an early age, and he received special attention from at least one of his teachers. "I was inspired to write by my fifth-grade teacher, Miss Tennessee Kent, who looked at what I wrote in class and encouraged me to realize my dream of being a real writer," he stated. Freedman practiced his craft by writing comic strips in elementary school, mystery stories in high school, and poetry in college.

After graduating from high school in San Francisco in 1947, Freedman attended San Jose State College for two years. He then transferred to the University of California at Berkeley, from which he graduated with a bachelor's degree in English in 1951. Immediately after college, Freedman was drafted into the U.S. Army and sent to fight in the Korean War. He served in combat with the Second Infantry Division in Korea from 1951 to 1953.

CAREER HIGHLIGHTS

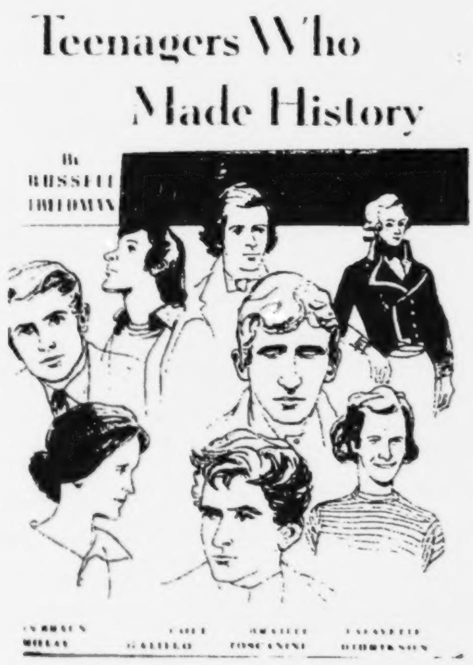
Russell Freedman is one of the foremost writers of nonfiction books for children. Since publishing his first book in 1961, he has written nearly 50 books on topics ranging from animal behavior to historic events to the lives of famous people. Most of his books feature historic photographs and artwork that enhance the text. Though his books are aimed at children from the fourth grade on up, they are also read and enjoyed by adults.

Over the years, Freedman's work has earned nearly every major award in children's literature, including the 1988 Newbery Medal for *Lincoln: A Photobiography* and the 1998 Laura Ingalls Wilder Award for his body of work. Writing in *Horn Book,* Mary M. Burns called Freedman "an exciting writer who can make readers feel that they are witnesses to significant happenings." In his book *Writers for Young Adults,* Richard F. Abrahamson added that "You can be sure [Freedman's] books will be filled with interesting true stories, accurate quotations, and carefully selected photographs and prints that help make his subjects live again for today's young adult readers."

> *"That's where I really learned to write," Freedman said about the Associated Press (AP). "At the AP, a story had to be clear, accurate, and to the point. You couldn't spend all day messing around with it. I learned to organize my thoughts, respect facts, and meet deadlines."*

Stumbling into Writing Children's Nonfiction

Upon completing his military service, Freedman secured a position in San Francisco as a reporter for the Associated Press (AP, a news organization that distributes stories to newspapers and other media). "That's where I really learned to write," he noted. "At the AP, a story had to be clear, accurate, and to the point. You couldn't spend all day messing around with it. I learned to organize my thoughts, respect facts, and meet deadlines." Although he gained valuable skills from his work as a reporter, Freedman felt that he had not yet found his true calling as a writer. In 1956 he quit his job and moved to New York City, where he accepted a position at an advertising agency. For the next four years he worked as a publicity writer for network television shows, including *Kraft Television Theater* and *Father Knows Best.* "My friends thought I had a glamorous job, but I didn't think so," he recalled. "I wanted to write about people and things that I cared about."



In 1960, Freedman stumbled by accident into a career as a writer of nonfiction books for children. One day, he read an article in the *New York Times* about a 16-year-old boy who invented a Braille typewriter. He later discovered that the Braille alphabet — a system of raised dots that enables blind people to read — was invented in France by another 16-year-old boy, Louis Braille. The stories of these talented teenagers inspired Freedman to write his first book, *Teenagers Who Made History*. First published in 1961, the book was an immediate success and remained in print for 20 years.

After writing his first book, Freedman knew that he had finally figured out what he wanted to do with his life. "I hadn't expected to become a writer of nonfiction books for children. I had wandered into the field by chance and immediately felt right at home. I couldn't wait to get started on my next book. It was as if I had found myself — even though I hadn't really known that I had been lost," he explained. "I'm happy to say that I've been a full-time writer ever since, which is exactly what I wanted to be. One of the best things about my work is the opportunity it gives me to explore subjects that, for some reason, excite my curiosity, my enthusiasm, or my concern. Pick a subject, a good subject, and you're sure to find kids who are interested in it."

The next subjects Freedman tackled included biographies of author Jules Verne and inventor Thomas Alva Edison. In 1969 he published *How Animals Learn*, the first in a series of books about animal behavior. Reviewers praised the series — which eventually grew to include over 20 titles — for presenting scientific concepts in a readable manner.

Adding Photographs to His Work

In the mid-1970s Freedman was inspired to add photographs to his work. "I came upon a close-up photograph of a mother bat flying past the camera," he recalled. "Clutching her furry chest was a scrawny, helpless baby. Its eyes were closed, and it was hanging on with its teeth and claws as its

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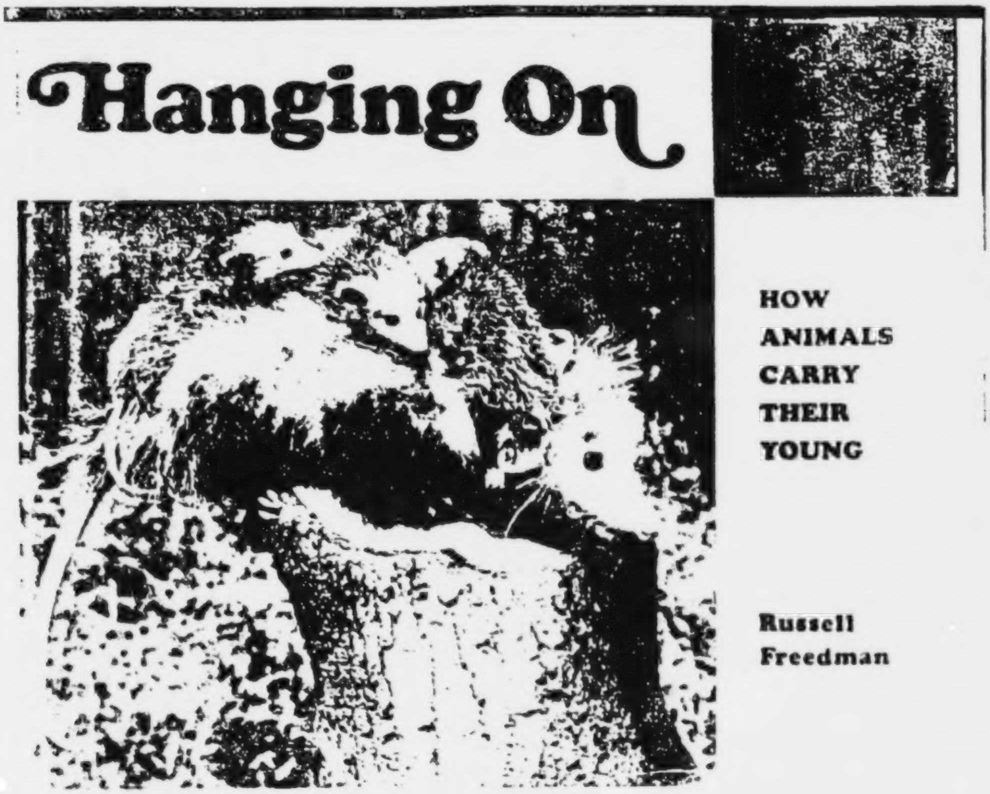

mother flew about, hunting for insects. She was a bat, to be sure, but the photo presented a timeless and powerful image of a mother and her infant. The photograph was an enormously affecting one because the infant's very life depended on its ability to hang on to its mother." Freedman included this photograph in his book *Hanging On: How Animals Carry Their Young,* which was published in 1977.

The following year Freedman attended an exhibit of old photographs of poor children at the New York Historical Society. "The walls of the exhibit rooms were lined with big, blown-up photos dating back to the mid-19th century showing children playing, working, going to school, in tenement apartments, and just hanging out on the New York City streets of that era," he noted. "What impressed me most of all was the way that those old photographs seemed to defy the passage of time. They were certainly of their own time, for they depicted, in their vivid details, a particular era from the past. And yet those same photographs were also timeless. They captured scenes from life that are as familiar and recognizable today as they were then, scenes that have been frozen and preserved for future generations to see."

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The exhibit helped convince Freedman that photographs provided a powerful tool for communicating with young people who were raised in the era of television. He decided to tell the story of the children in the photographs—many of whom had come to the United States from other countries—in his 1980 book *Immigrant Kids*. He continued using old photographs in his future works, including *Children of the Wild West* (1983), *Cowboys of the Wild West* (1985), and *Indian Chiefs* (1987). "[Photographs are] an essential part of the story I want to tell, the information I want to convey," Freedman explained. "Ideally, the photographs should reveal something that words alone can't express."

Writing about Abraham Lincoln

By the late 1980s Freedman had published more than 30 nonfiction books for children and was widely recognized as one of the leading writers in his field. In 1987 he launched a new project that was very close to his heart: a biography of Abraham Lincoln, the 16th president of the United States. Freedman had been interested in Lincoln since his school days, when he sat under the former president's portrait in the principal's office. He was finally inspired to write about Lincoln after hearing stories about his dark and moody temperament. He wanted to uncover the truth about the great man and share it with young readers.

> *"[Photographs are] an essential part of the story I want to tell, the information I want to convey. Ideally, the photographs should reveal something that words alone can't express."*

Freedman knew that writing a fresh and interesting book about Lincoln would be a challenge. After all, hundreds of books had already been written about the former president. In order to provide a new perspective on Lincoln's life, Freedman conducted extensive research. First he visited a bookstore dedicated to Lincoln to get advice on what sources to use. Next he visited a number of historical sites that were important in Lincoln's life, including his birthplace in Kentucky and the place that he was fatally shot, Ford's Theatre in Washington, D.C. Along the way, Freedman examined numerous original documents, from Lincoln's personal letters to handwritten drafts of the Emancipation Proclamation and the Gettysburg Address. Finally, Freedman searched photographic archives to find just the right pictures to use to illustrate his work.

Freedman found writing about Lincoln to be a fascinating experience. "The more I learned about him, the more I came to appreciate his subtleties and complexities," he recalled. "The man himself turned out to be vastly more interesting than the myth. Of course, I was never able to understand him completely. I doubt if it's possible to understand anyone fully, and Lincoln was harder to figure out than most people."

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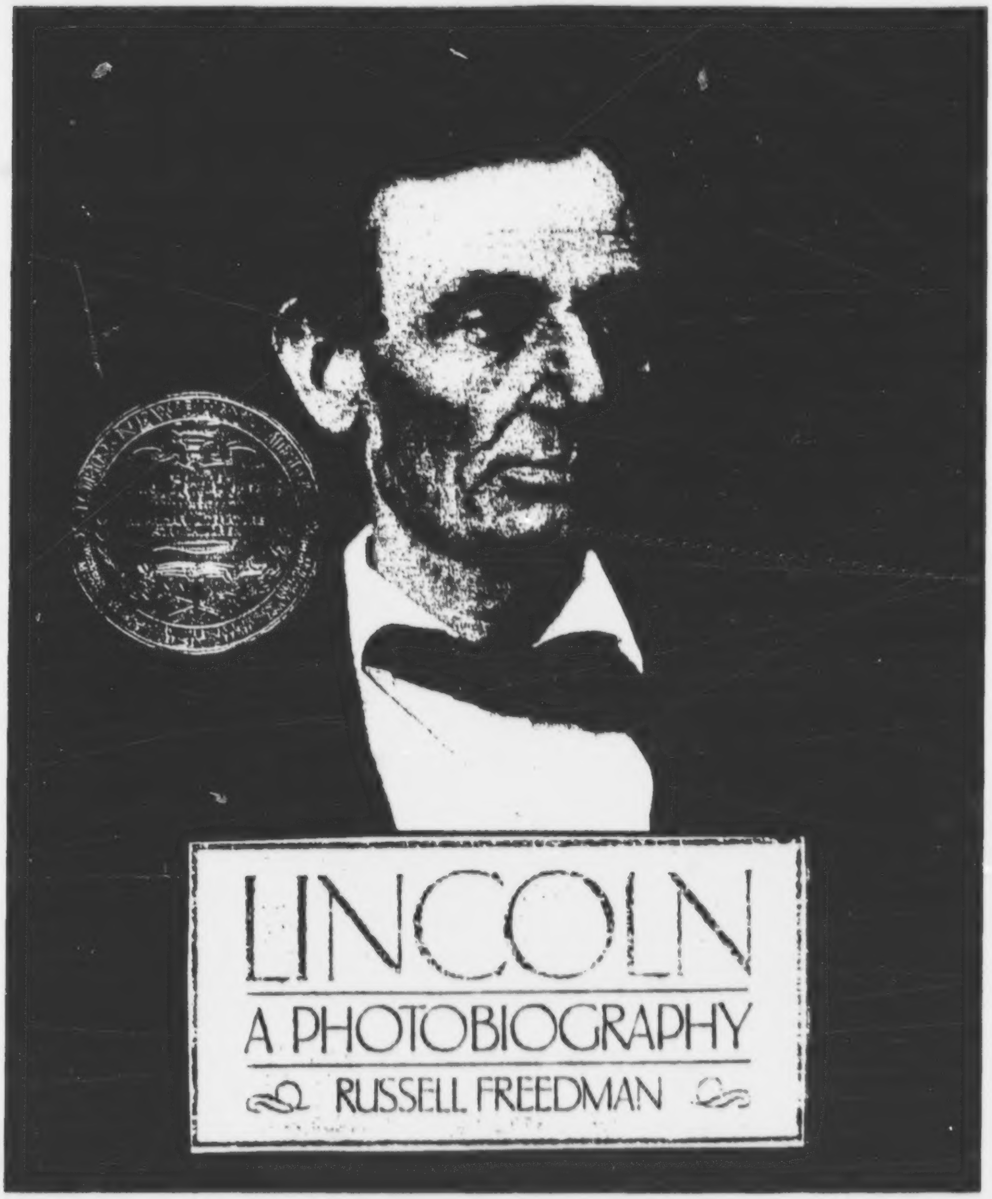
Winning the Newbery Medal for *Lincoln: A Photobiography*

The results of Freedman's work were published in 1987 as *Lincoln: A Photobiography*. The text covers Lincoln's life in detail, from his birth in a log cabin to the trials of his presidency during the Civil War. The book also includes a sampler of quotations from Lincoln's writings and speeches, a list of historical sites, and more than 80 photographs. *Lincoln: A Photobiography* received glowing reviews from critics, some of whom called it Freedman's best work. "Few, if any, of the many books written for children about Lincoln can compare with Freedman's contribution," Elaine Fort Weischedel wrote in *School Library Journal*. "Well-organized and well-written, this is an outstanding example of what juvenile biography can be." A reviewer for *Booklist* added that "This eminently well-researched photobiography is outstanding; the man, his times, and his contemporaries are compellingly portrayed."

Lincoln: A Photobiography received the 1988 Newbery Medal as the finest work of children's literature published that year. It became one of only a handful of nonfiction books to win the coveted prize, and the first to do so in more than 30 years. "I'm grateful to the members of this year's Newbery Committee for honoring my book and for recognizing that a work of nonfiction can be worthy of this award," Freedman said in his acceptance speech. "When I learned of their decision, I was thrilled. And I was astonished, as, I am sure, were many others who didn't expect a nonfiction book to win a Newbery Medal."



Publishing More Award-Winning Biographies

After winning the Newbery Medal for his Lincoln book, Freedman used the photobiography format for several more works about famous Americans. In 1991 he wrote about the 32nd president of the United States in *Franklin Delano Roosevelt*. In this book, Freedman shows how Roosevelt enjoyed a wealthy upbringing that left him with little understanding or concern about people less fortunate than himself. But his views changed after he contracted polio and struggled to deal with the resulting paraly-

FRANKLIN DELANO ROOSEVELT
RUSSELL FREEDMAN

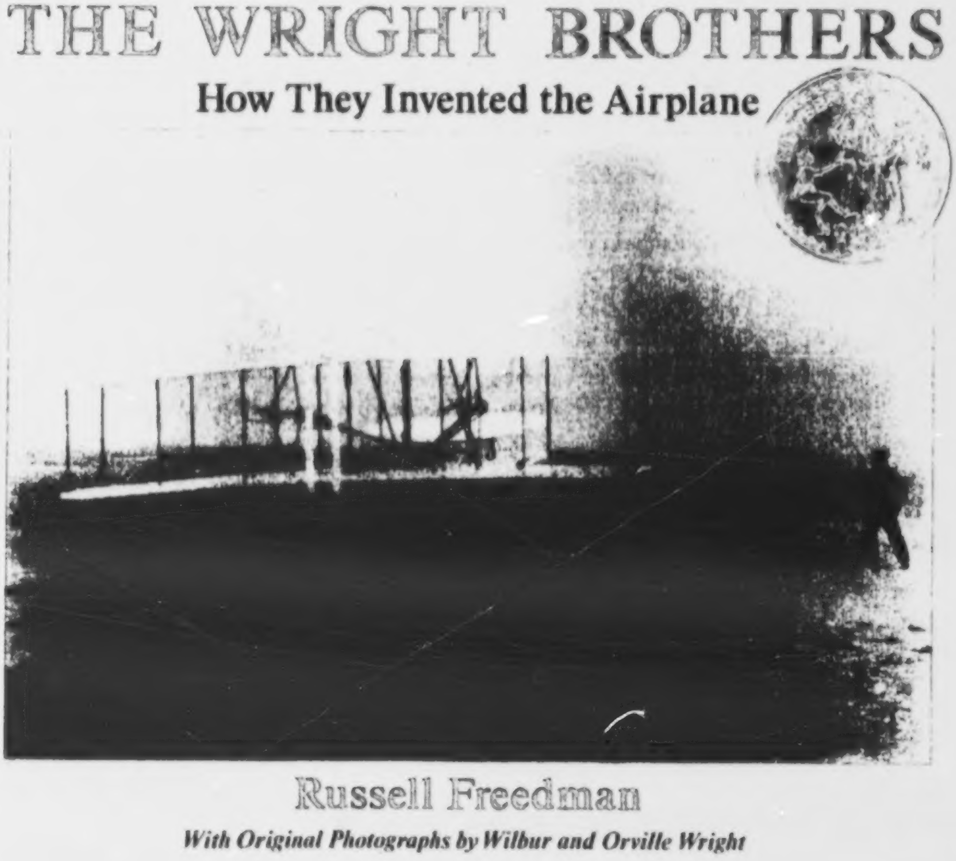
sis. This experience helped Roosevelt overcome his prejudices and develop compassion for the plight of poor people. These feelings were reflected in his progressive social programs during the Great Depression, a period of severe financial hardship that affected the United States and many other countries around the world during the 1930s.

Once again, critics praised Freedman for bringing an important historical figure to life for young readers. "Freedman has taken a larger-than-life historical figure about whom innumerable volumes have been written and has retold the story of one man's life in the context of his times," wrote Luann Toth in *School Library Journal*. "Even students with little or no background in American history will find this an intriguing and inspirational human portrait." Writing in *Booklist*, Hazel Rochman added that "It's the photo essay at its best: serious, uncondescending, drawing you in with the ease of a magazine article."

For his next book, Freedman chose to cover Orville and Wilbur Wright, the pioneering brothers who built the first working airplane in 1903. As part of his research, Freedman visited the Wright brothers' hometown of Dayton, Ohio, and saw their original airplane. This experience helped Freedman capture the mechanical secrets of the vehicle in *The Wright Brothers: How They Invented the Airplane*. "The Wright brothers' great discovery—their breakthrough insight—was the realization that they could control an aircraft in flight by changing the air pressure above each wing," Freedman explained. "They accomplished that by twisting the wingtips in one direction or another. Now when I started work on *The Wright Brothers: How They Invented the Airplane*, my own knowledge of aeronautics was limited to my ability to fasten a seatbelt. And at first, I found it maddeningly difficult to understand just how their wing-twisting actually worked." But Freedman was able to overcome this problem by sitting in the plane and working the controls for himself. "That unexpected hands-on experience was quite a thrill, and it proved to be an invaluable part of my research," he recalled. "It helped me understand, and explain to my readers, just how the pilot navigated that early airplane."

The Wright Brothers: How They Invented the Airplane features 94 photographs of the brothers and their inventions, including several that were taken by the subjects themselves. It won a Golden Kite Award and was selected as a runner-up for the Newbery Medal in 1992. Critics praised it as an engrossing portrait of the men and their monumental achievement. A writer for *Kirkus Reviews* claimed that the familiar story of the Wright brothers is "retold in a manner so fresh and immediate that reading it is like discovering the material for the first time." A *Publishers Weekly* reviewer called it a "vivid, superior biography" and noted that "youngsters cannot fail to come away with a heightened understanding of the Wrights' dedication to manned flight and to the painstakingly slow process of invention."

In 1993 Freedman followed up his biography of Franklin Delano Roosevelt by publishing a book about his First Lady, *Eleanor Roosevelt: A Life of Discovery*. "While I was working on [*Franklin Delano Roosevelt*], Eleanor emerged as a unique and fabulous character who deserved a book of her own," the author explained. "Her story is an aspect of American social his-


THE WRIGHT BROTHERS
How They Invented the Airplane
Russell Freedman
With Original Photographs by Wilbur and Orville Wright

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tory that wasn't appropriate to cover in my biography of FDR. . . . I was irresistibly drawn to her as a subject, and I had already done half the research!"

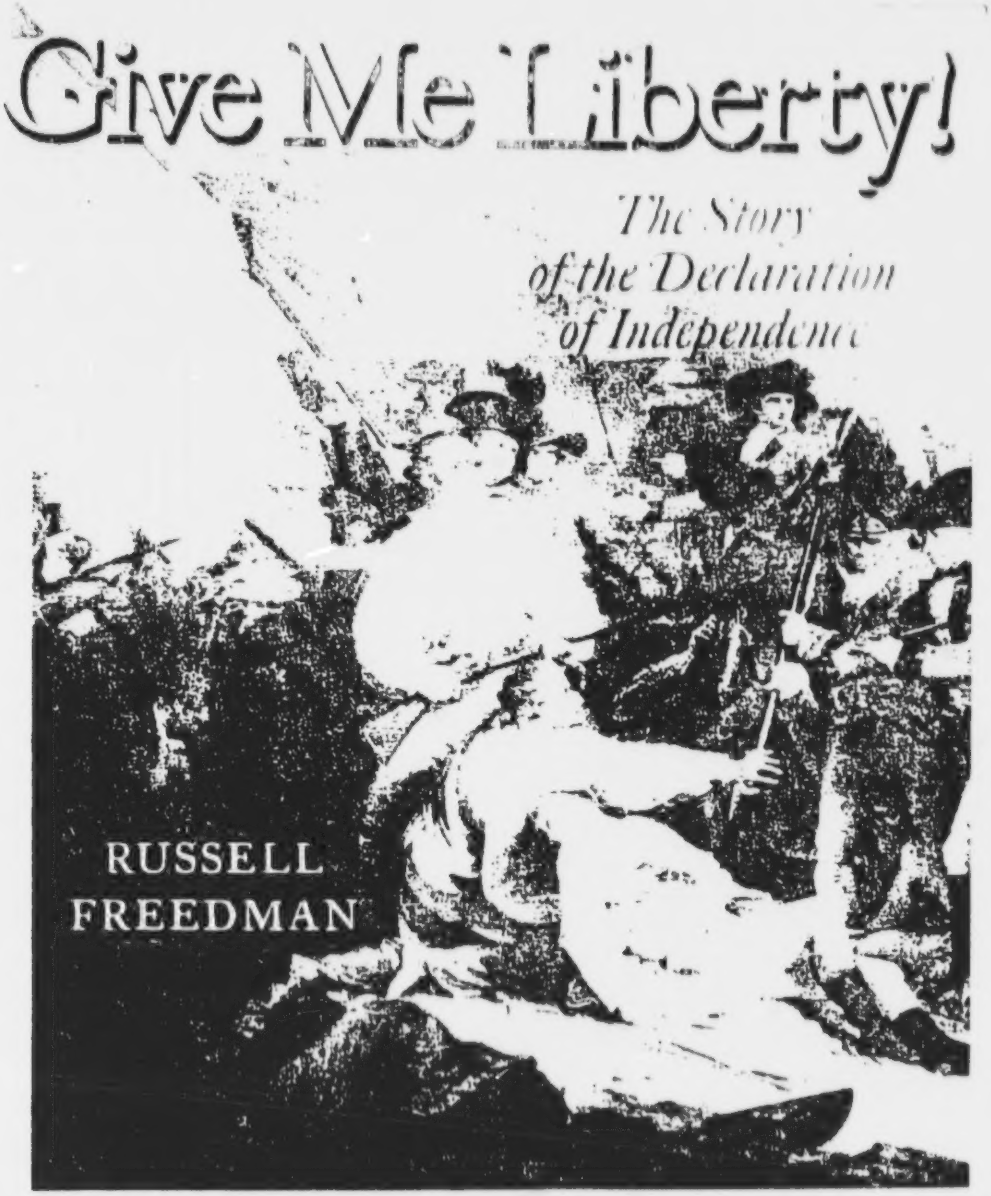
In *Eleanor Roosevelt,* Freedman describes his subject's difficult early life and her resulting dedication to social reform. He also covers Eleanor's relationship with her husband, including her reaction to his affair with his secretary. "If you're writing a biography for kids in the 1990s, you have to be honest. Kids don't have to be protected in the same way they did a generation or two ago," Freedman stated. "You can't write an honest book about either Franklin Roosevelt or Eleanor Roosevelt without mentioning Franklin's affair with Lucy Mercer, because that changed his life, and it changed Eleanor's life even more. It helped her liberate herself. It gave her permission to assert herself. It isn't fair to kids to conceal that."

Eleanor Roosevelt: A Life of Discovery won a number of prestigious awards, including the Golden Kite Award and the *Boston Globe-Horn Book* Award. It was also selected as a runner-up for the Newbery Medal. "Freedman + biography = a wonderful treat, and he has done it again with his eloquent new biography of Eleanor Roosevelt," wrote Mary Jane Santos in *Voice of Youth Advocates.* "Freedman has scrupulously researched this fascinating woman and literally brought her to life on every page."

Adding to Rich Body of Work

Freedman continued to produce award-winning biographies through the late 1990s. His subjects included Crazy Horse, the Sioux Indian chief and warrior who led the resistance against U.S. forces; Louis Braille, the inventor of the Braille alphabet for the blind; Martha Graham, the American dancer and choreographer who became a leading figure in modern dance; and Babe Didrikson Zaharias, the Olympic gold medalist and golfer who is widely considered the top female athlete of the 20th century.

In the early 2000s, Freedman expanded into American history for his books *Give Me Liberty! The Story of the Declaration of Independence* (2000) and *In Defense of Liberty: The Story of America's Bill of Rights* (2003). "I thought the stories behind these fundamental American documents would be interesting to readers," he said in an interview with *Biography Today Authors.* "I started with the Declaration of Independence and then went on to the Bill of Rights. I had wanted to write about the Bill of Rights for many years but was always intimidated by it. The subject has engaged me ever since I watched the McCarthy hearings on television when I was in college. [The McCarthy hearings were a series of public hearings in the early 1950s led by U.S. Senator Joseph McCarthy in which a number of well-


Give Me Liberty!
The Story of the Declaration of Independence
RUSSELL FREEDMAN

known citizens were accused of being Communists.] Writing the book gave me a chance to learn more about the subject."

An extended trip to China inspired one of Freedman's most ambitious biographies. *Confucius: The Golden Rule,* published in 2002, covers the life and teachings of the ancient Chinese philosopher. "Confucius is an interesting character," Freedman noted. "This is someone who lived over 2,500 years ago and is still speaking to us. That people are still reading and repeating what he said so long ago is something I find quite fascinating." As usual, the work drew praise from reviewers. "This is Freedman's first Asian subject and his work set furthest back in history," wrote a critic for *Kirkus Reviews*, "and it is a tribute to his writing that he can make the ideas of an ancient philosopher seem so modern and fascinating to young readers."

In 2003 Freedman completed a biography of African-American singer and civil rights activist Marian Anderson; it's expected to be published in 2004. "Her Lincoln Memorial concert in 1939 is considered the forerunner of modern civil rights demonstrations," he told *Biography Today Authors*. "It established the Memorial as the moral high ground for demonstrators. It was also the first mass demonstration on behalf of civil rights and a pivotal event in the early civil rights movement. Though her personal story is inspiring, I tried not to make it a conventional biography but the story of her role in the civil rights movement." For his next project, Freedman plans to write a biography of Marco Polo, the Venetian explorer who traveled to China in the 13th century.

> *"Writing a biography is like getting to know a person. You get to know that person better than you know yourself. You study them with such intensity. You read everything there is to read about them and everything they ever said about themselves. You go to bed thinking about that person. You wake up thinking about that person."*

Thoughts on Writing Nonfiction Books for Children

Freedman generally completes one book per year. During that period, he immerses himself in each subject, visiting historic sites and conducting painstaking photographic research. He writes the first draft of his books in longhand on pads of legal paper. Then he types the text on a computer, revising as he goes. "If I start at the first word and have to type the whole thing, I have the rhythm of the prose," he explained. "I catch things that are missing. I see things that are in there that shouldn't be."

Though Freedman has published books on a variety of subjects, he enjoys writing biographies the best. "Writing a biography is like getting to know a person. You get to know that person better than you know yourself. You study them with such intensity. You read everything there is to read about them and everything they ever said about themselves. You go to bed thinking about that person. You wake up thinking about that person," he noted. "Starting a new book is like trying to solve a puzzle. You have to decide what to include, and what to leave out, how to begin, what to emphasize and where, how to balance facts and interpretation, how to breathe life into the subject and convey your own enthusiasm to the reader. The process of viewing the material, of seeing what belongs where, is a mystery I never resolve once and for all."

Freedman relishes the challenge of making nonfiction books accessible and enjoyable for young readers. "From a kid's point of view, classifications like fiction and nonfiction are irrelevant. A book is either absorbing and fun to read, or it's stuffy and boring," he stated. "As a writer of nonfiction, I have a pact with the reader to stick to the facts, to be as factually accurate as human frailty will allow. What I write is based on research. And yet there are many storytelling techniques that I can use without straying from the straight and narrow path of factual accuracy. Facts in a literal sense do not rule out art, imagination, or creativity. . . . Storytelling means creating vivid and believable people, places, and events—creating a convincing, meaningful, and memorable world. It means pulling the reader into that world."

Freedman particularly enjoys writing for children, because he believes that his work will have the greatest impact on this audience. "You are writing for an audience of impressionable young readers. You must keep in mind that your book may be their introduction to that particular subject, the first they have ever read. It may linger in their minds and imaginations for years, coloring their view of the past and influencing their understanding of the present. That is why a deceptively simple children's book can have an impact on the future that few adult best-sellers can match," he explained. "But beyond that, writing nonfiction

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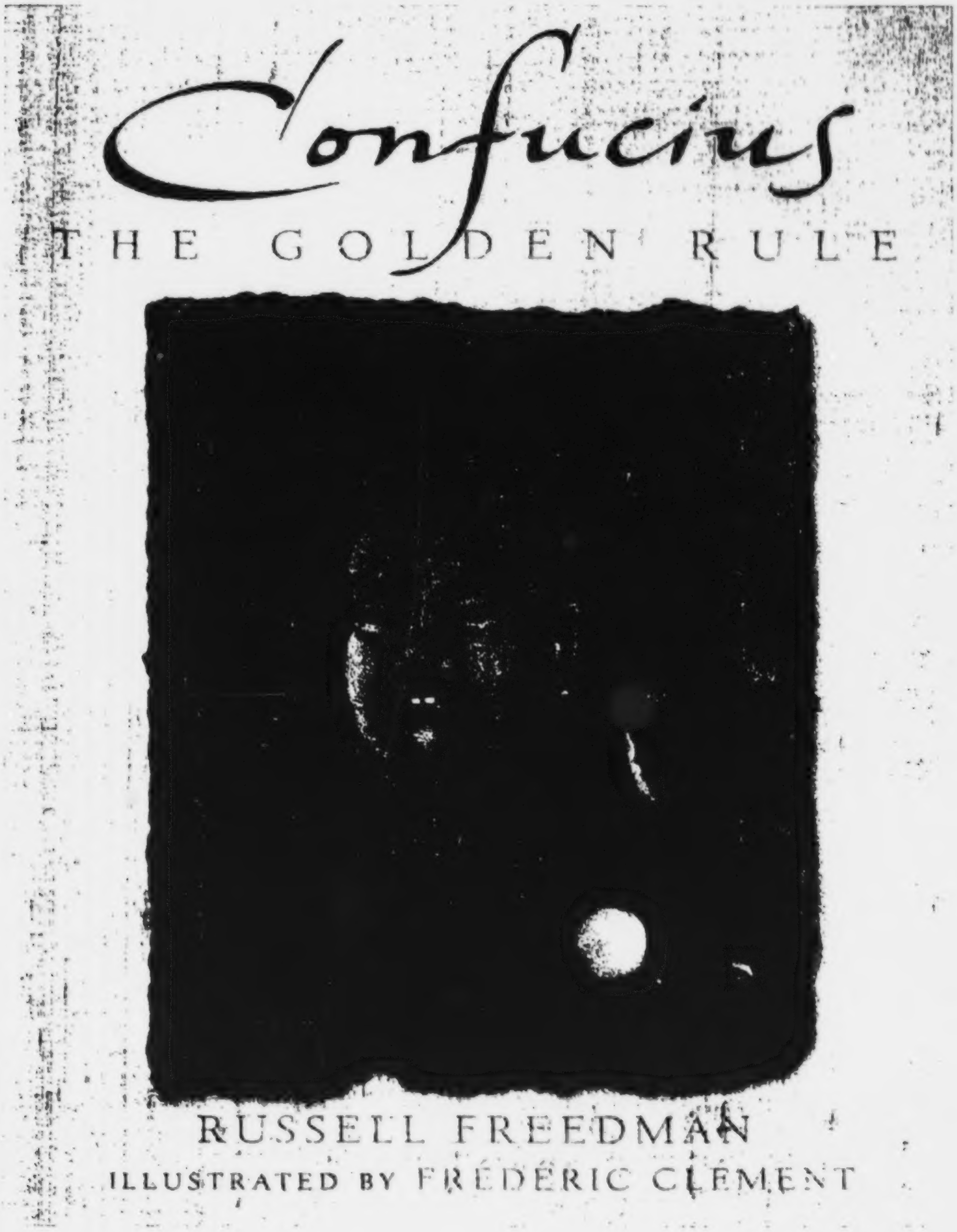
Confucius
THE GOLDEN RULE
RUSSELL FREEDMAN
ILLUSTRATED BY FRÉDÉRIC CLÉMENT

for children gives me, or any writer, tremendous artistic freedom. I can write about almost any subject that interests me and that I believe will interest a child. . . . A nonfiction children's book requires concision, selection, judgment, lucidity, unwavering focus, and the most artful use of language and storytelling techniques. I regard such books as a specialized and demanding art form."

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Freedman's books have won nearly every major award in children's literature. Yet the author draws his greatest satisfaction from the reaction of young readers to his work. "I'm grateful for the awards I've won, but you don't write with awards in mind," he stated. "You write because you have something you want to say. If there's a secret to writing, that must be it. The most satisfying award is a letter from some kid who has been touched by one of your books." Freedman also finds the work of writing biographies satisfying in itself. "There's nothing more interesting than the story of someone's life," he said in his *Biography Today* interview. "Seeing how they live, cope, succeed, fail, and manage to get through life with some achievements helps us live our own lives. Biographies are the most fundamental stories of all."

Aspiring young writers often ask Freedman for advice on getting started. "First, read what really interests you, no matter what it is, and when you come to a passage that affects you strongly, reread it and ask yourself why," he responds. "And second, write every day. Keep a journal of your experiences. Test yourself on school assignments and letters to friends."

Freedman's ultimate goal in writing is to influence young readers the way that his favorite books influenced him in his childhood. "Whatever my subject, I always feel that I have a story to tell that is worth telling. I want to tell it as clearly and simply and effectively as I can, in a way that will stretch the reader's imagination and make that reader care," he stated. "I'm hoping to change the landscape of the reader's mind, if just a little — to leave the reader with a thought, a perception, an insight, perhaps, that she or he did not have before. . . . I want to write a book that will be read willingly, read from beginning to end with a sense of discovery and, yes, with a feeling of genuine pleasure."

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HOME AND FAMILY

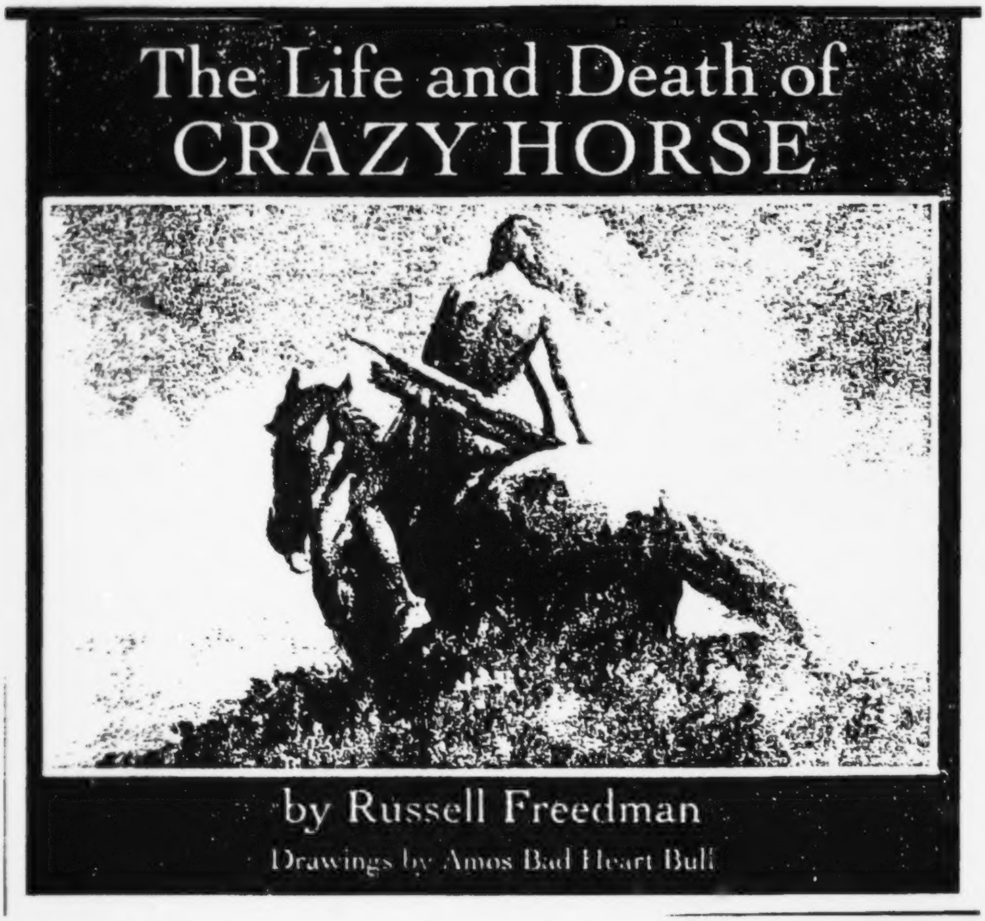
Freedman, who has never been married, lives in an apartment on the Upper West Side of Manhattan in New York City.

HOBBIES AND OTHER INTERESTS

When he is not writing, Freedman enjoys photography and travel. He usually takes a long trip after he finishes each book project. For example, he went to mainland China for three months after winning the Newbery Medal in 1988. Other destinations have included Australia, Europe, Indonesia, and Mexico. "Traveling to some distant place helps clear my mind and offers a fresh point of view," the author explained. "Seeing people and places for the first time gives you a chance to look at the world with the eyes of a child, to recapture some of that childish curiosity."

SELECTED WRITINGS

Teenagers Who Made History, 1961
Two Thousand Years of Space Travel, 1963
Jules Verne: Portrait of a Prophet, 1965
Thomas Alva Edison, 1966
Scouting with Baden-Powell, 1967
How Animals Learn, 1969 (with James E. Morriss)
Animal Instincts, 1970 (with James E. Morriss)
Animal Architects, 1971
The Brains of Animals and Men, 1972 (with James E. Morriss)
The First Days of Life, 1974
Growing Up Wild: How Young Animals Survive, 1975
Animal Fathers, 1976
Animal Games, 1976
Hanging On: How Animals Carry Their Young, 1977
How Birds Fly, 1977
Getting Born, 1978
How Animals Defend Their Young, 1978
Immigrant Kids, 1980
Tooth and Claw: A Look at Animal Weapons, 1980
They Lived with the Dinosaurs, 1980
Animal Superstars: Biggest, Strongest, Fastest, Smartest, 1981
Farm Babies, 1981
When Winter Comes, 1981
Can Bears Predict Earthquakes? Unsolved Mysteries of Animal Behavior, 1982
Killer Fish, 1982


The Life and Death of
CRAZY HORSE
by Russell Freedman
Drawings by Amos Bad Heart Bull

Killer Snakes, 1982
Children of the Wild West, 1983
Dinosaurs and Their Young, 1983
Rattlesnakes, 1984
Cowboys of the Wild West, 1985
Sharks, 1985
Indian Chiefs, 1987
Lincoln: A Photobiography, 1987
Buffalo Hunt, 1988
Franklin Delano Roosevelt, 1990
The Wright Brothers: How They Invented the Airplane, 1991
An Indian Winter, 1992
Eleanor Roosevelt: A Life of Discovery, 1993
Kids at Work: Lewis Hine and the Crusade against Child Labor, 1994
The Life and Death of Crazy Horse, 1996
Out of Darkness: The Story of Louis Braille, 1997

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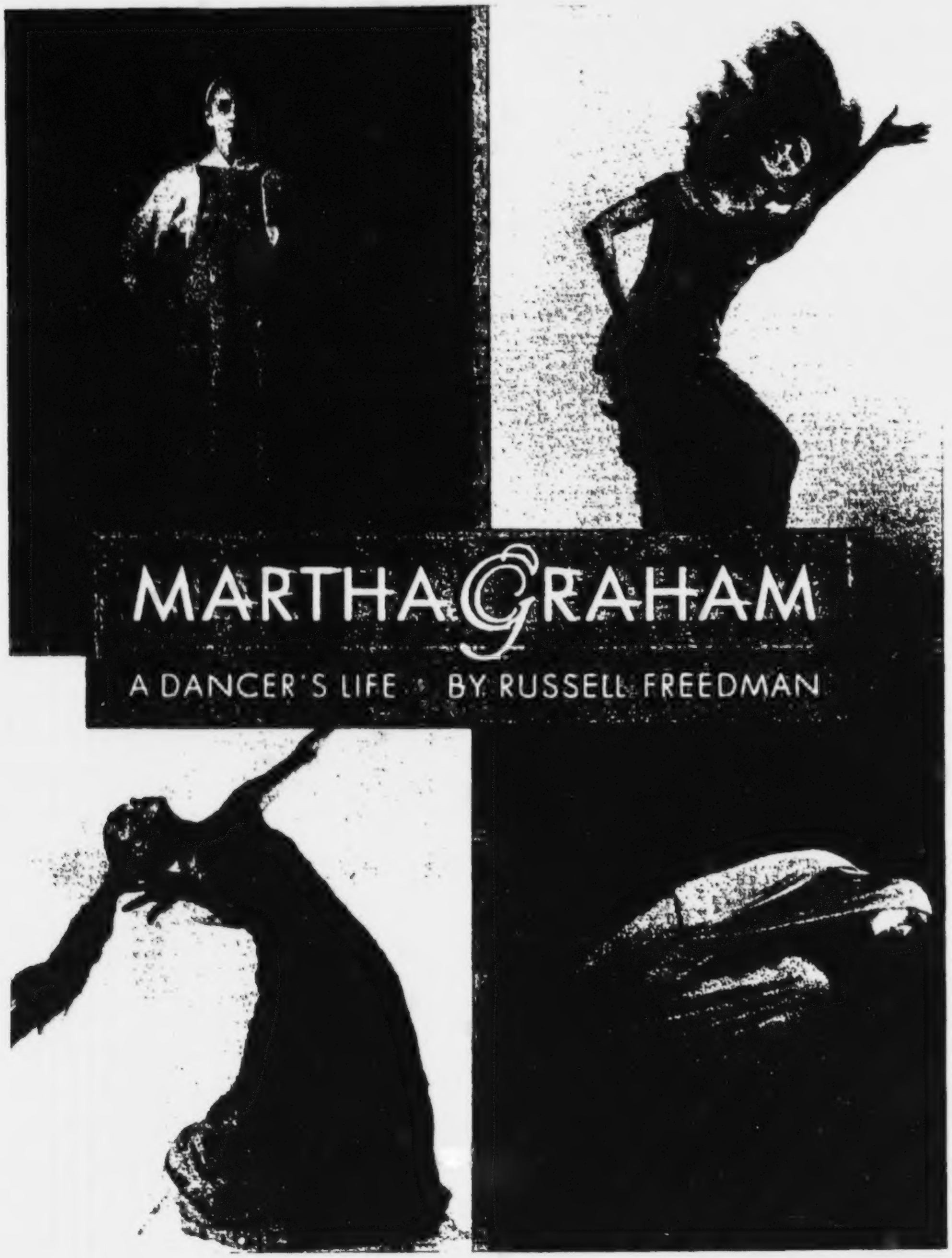
MARTHA GRAHAM
A DANCER'S LIFE · BY RUSSELL FREEDMAN

Martha Graham: A Dancer's Life, 1998
Babe Didrikson Zaharias: The Making of a Champion, 1999
Give Me Liberty! The Story of the Declaration of Independence, 2000
In the Days of the Vaqueros: America's First True Cowboys, 2001
Confucius: The Golden Rule, 2002
In Defense of Liberty: The Story of America's Bill of Rights, 2003

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SELECTED HONORS AND AWARDS

Western Heritage Award (National Cowboy Hall of Fame): 1984, for *Children of the Wild West*

Jefferson Cup Award: 1986, for *Children of the Wild West;* 1988, for *Lincoln: A Photobiography;* 1991, for *The Wright Brothers: How They Invented the Airplane*

Newbery Medal (American Library Association): 1988, for *Lincoln: A Photobiography*

Orbus Pictus Award (National Council of Teachers of English): 1991, for *The Wright Brothers: How They Invented the Airplane*

Washington Post/Children's Book Guild Nonfiction Award: 1992, for distinguished work in the field of nonfiction for children

Golden Kite Award: 1991, for *The Wright Brothers: How They Invented the Airplane;* 1993, for *Eleanor Roosevelt: A Life of Discovery;* 1994, for *Kids at Work: Lewis Hine and the Crusade against Child Labor;* 1998, for *Martha Graham: A Dancer's Life*

Boston Globe-Horn Book Award: 1994, for *Eleanor Roosevelt: A Life of Discovery*

Spur Award (Western Writers of America): 1996, for *The Life and Death of Crazy Horse;* 2002, for *In the Days of the Vaqueros*

Laura Ingalls Wilder Medal (American Library Association): 1998, for body of work

Silver Medallion (University of Southern Mississippi): 1999, for life's work in children's literature

FURTHER READING

Books

Author Talk: Conversations with Judy Blume, 2000
Authors and Artists for Young Adults, Vol. 24, 1998
Children's Books and Their Creators, 1995
Sixth Book of Junior Authors and Illustrators, 1989
Something about the Author, Vol. 71, 1993
St. James Guide to Young Adult Writers, 1999
Who's Who in America, 2003
Writers for Young Adults, Vol. 2, 1997

Periodicals

Booklist, Sep. 15, 1998, p.224
Chicago Tribune, May 23, 1988, Tempo sec., p.1

Horn Book, Jan.-Feb. 1986, p.27; July-Aug. 1988, pp. 444, 452; July-Aug. 1998, p.455; Nov.- Dec. 2002, p.695
Journal of Youth Services in Libraries, Summer 1998, p.353
Publishers Weekly, July 19, 1993, p.228; Feb. 14, 2000, p.98
School Library Journal, Mar. 1994, p.138

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http://www.lib.usm.edu/
(*de Grummond Children's Literature Collection,* "Russell Freedman Honored as 30th Recipient of USM Medallion," 1999)
http://www2.scholastic.com/
(*Scholastic.com,* "Russell Freedman's Interview Transcript," 2002)

Online Databases

Biography Resource Center Online, 2003, articles from *Authors and Artists for Young Adults,* 1998; *Contemporary Authors Online,* 2002; and *St. James Guide to Young Adult Writers,* 1999

Other

Additional information for this profile was gathered through a personal interview with Russell Freedman for *Biography Today Authors,* conducted on July 7, 2003.

ADDRESS

Russell Freedman
Scholastic Inc.
Arthur A. Levine Books
557 Broadway
New York, NY 10012

WORLD WIDE WEB SITES

http://teacher.scholastic.com/authorsandbooks/events/freedman

Mary GrandPré 1954-

American Artist and Children's Book Illustrator
Illustrator of the American Editions of the "Harry Potter" Series

BIRTH

Mary GrandPré (pronounced grand-PRAY) was born on February 13, 1954, in Aberdeen, South Dakota. Her father, Thomas GrandPré, worked as a carpenter, while her mother, Isabelle GrandPré, was a grocery supervisor. Mary was the youngest of their four children. She has two older sisters, Joan and Linda, and an older brother, Tom.

YOUTH

GrandPré grew up in Bloomington, Minnesota, where her family moved when she was a baby. She was inspired by various forms of art from an early age. When she attended the local Catholic church, for example, she stared up at the stained glass windows with their rich colors and intricate designs. She also recalled being mesmerized by the animated films of Walt Disney. "I didn't grow up around a lot of books," she noted, "but I have vivid memories of going to the movies—*Peter Pan, Snow White, Pinocchio.*" Another of GrandPré's early influences was her father, an accomplished storyteller and amateur cartoonist. She claimed that her father's stories helped fuel her imagination. "He made up a cast of characters who came and went in different adventures," she recalled. "We sat and listened to him night after night."

> *GrandPré first gained attention for her artistic skills at the age of five, when she drew a picture of Mickey Mouse. "I remember my parents praising me for it," she noted, "then I continued with the rest of the Disney characters."*

GrandPré first gained attention for her own artistic skills at the age of five, when she drew a picture of Mickey Mouse. "I remember my parents praising me for it," she noted, "then I continued with the rest of the Disney characters." As she grew older, she honed her talents by copying black-and-white pictures out of the encyclopedia. "I must have been bored," she acknowledged. "But to me it was fun. I loved the colors of black and white." GrandPré eventually began studying the work of famous artists. When she was 12, she developed a particular fascination with the work of the 20th-century Spanish painter Salvador Dali. Dali was known as a surrealist who created fantastic representations of everyday things. His best-known painting, *The Persistence of Memory,* shows clocks melting in a strange, deserted landscape. "I liked the way he stretched things—made them real, but weird," GrandPré stated.

EDUCATION

GrandPré attended schools in Bloomington. Her teachers there often singled her out for her artistic talents. "Mary was always kind of a dreamer," said her sister Linda. "Even in grade school, she was so much better [at art] than anyone else her age." Despite the encouragement she received, however, GrandPré did not pursue formal art training when she graduated from high school. She worked as a waitress for several years until one of her fellow waitresses finally convinced her to continue her education.

GrandPré then began attending the Minneapolis College of Art and Design. It was during her time in art school that she first considered a career in illustration. "I'd always thought of illustration as a kind of boring, commercial thing," she admitted. "I was a fine arts major, so I approached illustration with that attitude. And it came to a point where it really worked for me because I started solving illustration ideas with the natural way that I draw." GrandPré graduated from the Minneapolis College of Art and Design in the early 1980s with a degree in fine arts.

CAREER HIGHLIGHTS

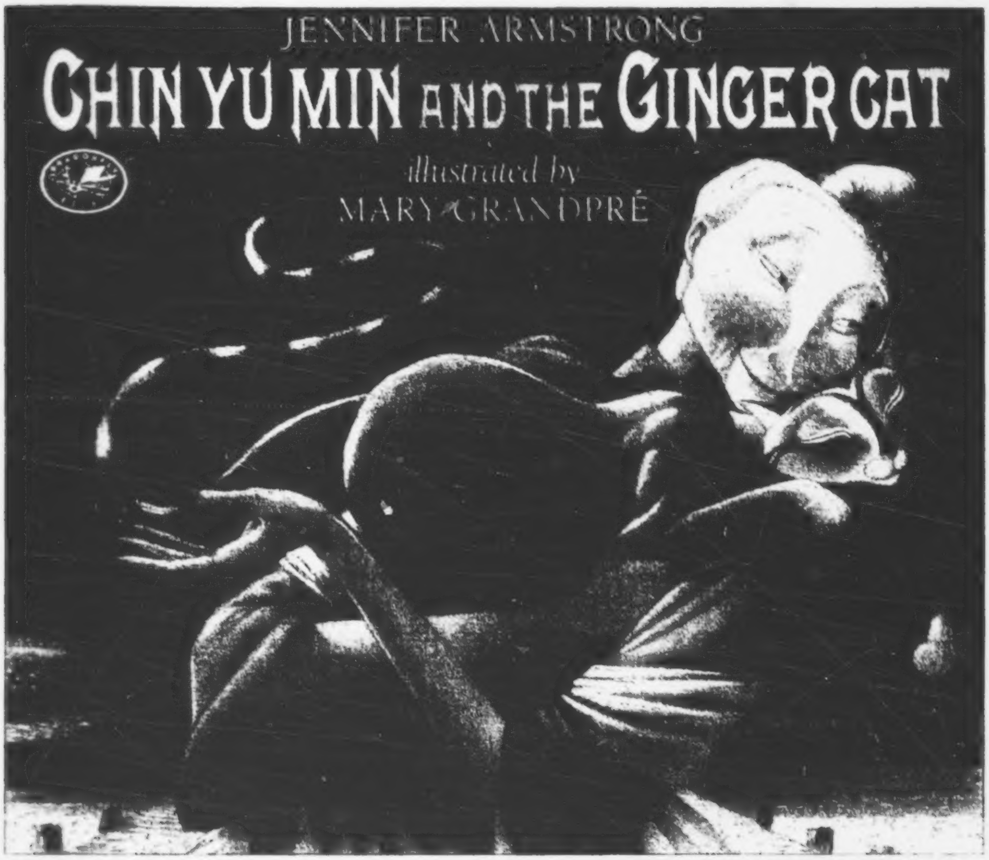
In 20 years as a free-lance artist, Mary GrandPré has built a successful career in several fields of illustration. She has worked for advertising agencies, design firms, and corporations, as well as for publishers of books and magazines. In 1993, GrandPré illustrated her first children's book, *Chin Yu Min and the Ginger Cat* by Jennifer Armstrong. But her work only gained widespread attention five years later, when she illustrated the American edition of *Harry Potter and the Sorcerer's Stone* by J.K. Rowling. By creating the cover and interior illustrations for this book, GrandPré gave the popular boy wizard a face in the minds of millions of U.S. readers. As the "Harry Potter" series continued through several volumes and became a phenomenal worldwide success, GrandPré's career tock off as well.

Developing Her Artistic Style

After earning her fine arts degree from the Minneapolis College of Art and Design, GrandPré began looking for jobs in her field. She carried a portfolio of her artwork to a number of local advertising agencies. Her first job as an artist involved designing the box for a brand of sausage.

Throughout the early years of her career, GrandPré felt as though she needed to develop a personal artistic style. "I really struggled after college," she recalled. "I was pulling my hair out and losing sleep because I didn't feel like I had a style." GrandPré's work gradually evolved toward a style she called "soft geometry." Her paintings used pastel colors and a lighthearted, whimsical approach, but also showed a concern for structure and design.

Over the years, GrandPré won a number of commercial illustration jobs and built up a nice collection of printed pieces. Her work appeared in ad-



vertisements, on billboards, and in such famous national magazines as the *New Yorker* and *Business Week*. GrandPré also had the opportunity to design background scenery for the DreamWorks animated film *Antz*. She enjoyed looking at the world from an ant's point of view and then seeing her landscapes stretched across the big screen when the movie was completed.

Illustrating Children's Books

In the early 1990s GrandPré career expanded into the field of children's book illustration. She soon found that she enjoyed interpreting children's stories through her art. "I really enjoy the children's book industry because it allows you to focus on a big project for a long time," she explained. "There's nothing to disrupt your train of thought."

The first children's book GrandPré illustrated was *Chin Yu Min and the Ginger Cat*, written by Jennifer Armstrong and published in 1993. This folktale, set in ancient China, tells the story of a proud and arrogant widow named Chin Yu Min who spends her money foolishly and rejects offers of

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friendship from her neighbors. She eventually finds herself poor and lonely. But then she meets a wise cat that is able to catch fish with its tail. She develops a deep affection for the ginger cat and is overcome with grief when he disappears. Chin Yu Min's desperate need to find the animal forces her to change her ways and approach her neighbors for help.

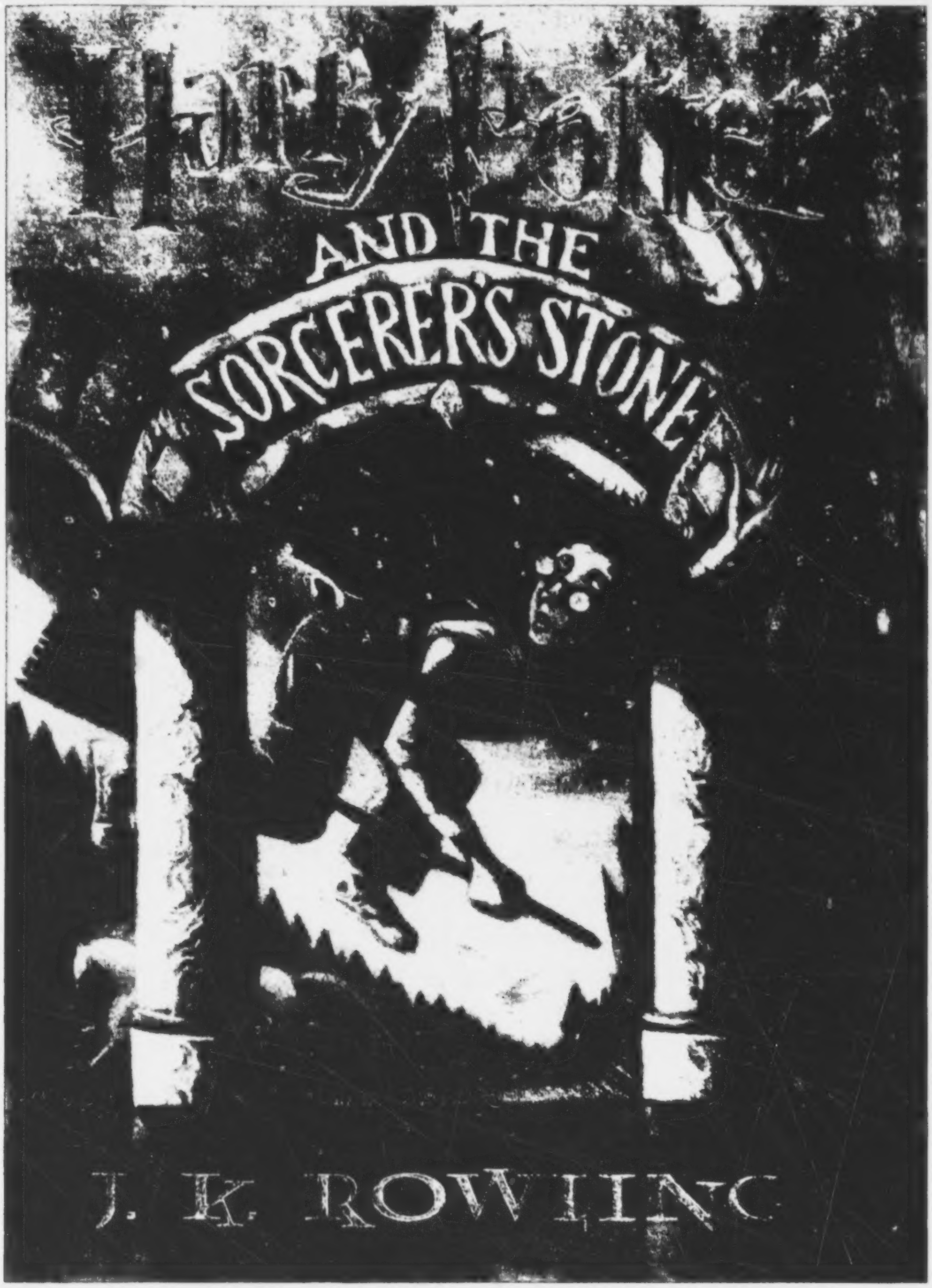
Upon reading the manuscript for *Chin Yu Min and the Ginger Cat,* GrandPré immediately identified with the main character and her relationship with the cat. "The old woman touched my heart immediately," she recalled. "I love my own cats so much that I related in some respects to the woman's anguish at the loss of hers." She came up with ideas for the illustrations by thinking of the story in movie form. "I started to imagine how the story would look if it were a film, a series of moving pictures," she noted. "Once I had that vision, the whole book came to me in less than an hour's time." GrandPré also drew details for the illustrations from her memories of a recent trip she had made to China, Korea, and Thailand.

> **"I really enjoy the children's book industry because it allows you to focus on a big project for a long time. There's nothing to disrupt your train of thought."**

The end result garnered praise from book reviewers. "The illustrations, with their strong, almost exaggerated, characterizations, show the gradual transformation of Chin Yu Min from arrogant tyrant to humble friend with humor and fine style," Nancy Vasilakis wrote in *Horn Book*. GrandPré's "sumptuous palette of golds, gingers, browns, and maroons suffuses the illustrations with warmth, and the smoky, textured pastels create an aura of mystery befitting the exotic locale," Mary-Alice Moore added in *Publishers Weekly*.

The success of *Chin Yu Min and the Ginger Cat* led to a series of new illustrating projects for GrandPré. Her next work was *The Vegetables Go to Bed,* a picture book written by Christopher King and published in 1994. The following year she illustrated *The Thread of Life,* a collection of Italian folktales retold by Domenico Vittorini. As with her first book, reviewers praised GrandPré's lyrical pastel illustrations and said that they added to the stories.

In 1997 GrandPré illustrated *Batwings and the Curtain of Night,* written by Marguerite W. Davol. This original creation story follows the creatures of the night—such as bats, owls, coyotes, and panthers—as they attempt to


Harry Potter
AND THE
SORCERER'S STONE
J. K. ROWLING

bring more light into their world. "GrandPré uses pastels to create a velvety, subtly illuminated nighttime look," Susan Dove Lempke wrote in *Booklist.* "The pictures swirl with movement, so the story and illustrations almost dance off the page."

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Creating Artwork for the American Editions of "Harry Potter"

By the late 1990s GrandPré had gained a reputation as a talented illustrator of children's books. In 1997 a representative of the Scholastic publishing company called to invite her to work on a new project. The job involved producing artwork for the cover and chapter headings of the American edition of a book previously published in Great Britain. "I got the commission much like any other illustration project," she recalled. "The art director at Scholastic, David Saylor, called me to illustrate the covers. He had seen my children's books and liked the way I dealt with atmosphere, light, and perspective."

The book was *Harry Potter and the Sorcerer's Stone,* written by British first-time author J.K. Rowling. The story begins when an unhappy orphan named Harry Potter turns 11 years old and discovers that he is a wizard with magical powers. Harry leaves the home of his neglectful, non-magical aunt and uncle to attend Hogwarts School of Wizardry and Witchcraft. At Hogwarts, Harry learns that his parents were legendary wizards who were killed by the evil sorcerer Lord Voldemort. Voldemort tried to kill the infant Harry as well, but only managed to leave a scar in the shape of a lightning bolt on Harry's forehead. The encounter with Harry stripped Voldemort of his dark powers, and he vowed to take revenge against the boy.

> *"When I received [the manuscript for* Harry Potter and the Sorcerer's Stone], *I was shocked by the complexity of the text, expecting it to be simply a children's book. I was enthralled from the start, though I had to reread it a couple of times because the manuscript was so packed with rich, vivid visual information."*

GrandPré was impressed with the book from the first time she saw it. "When I received [the manuscript], I was shocked by the complexity of the text, expecting it to be simply a children's book," she remembered. "I was enthralled from the start, though I had to reread it a couple of times because the manuscript was so packed with rich, vivid visual information."

After reading the book several times, GrandPré prepared several rough sketches for the cover and sent them to Scholastic. "It was quite easy to develop the initial character studies because J.K. Rowling was thorough but imaginative with her descriptions of the characters," she noted. "I tried

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“It was quite easy to develop the initial character studies because J.K. Rowling was thorough but imaginative with her descriptions of the characters. I tried to stay as close as possible to her descriptions, and since her writing was so vivid, it was not only easy but exciting.”

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to stay as close as possible to her descriptions, and since her writing was so vivid, it was not only easy but exciting.” The publishers chose one sketch to appear on the cover, and GrandPré painted a final version. Once she completed her work on the American edition of *Harry Potter and the Sorcerer's Stone,* she was ready to put the project behind her. “At the time, it just seemed like another job,” she recalled.

Harry Potter and the Sorcerer's Stone was published in the United States in September 1998. It became an immediate sensation and eventually a runaway best-seller. “No one saw this coming—not [the publishers], not I,” GrandPré noted. “It's been a really big surprise.” The illustrator unexpectedly found herself in the middle of a storm of attention surrounding the book. She gave many interviews, visited numerous bookstores and schools, and signed countless autographs for enthusiastic fans of the boy wizard. She was even asked to draw a picture of Harry Potter to appear on the cover of *Time* magazine.

Given the phenomenal popularity of the book, Scholastic decided to publish American editions of all future books in the “Harry Potter” series and asked GrandPré to design their covers. The next four volumes in the series were *Harry Potter and the Chamber of Secrets* (published in the United States in 1999), *Harry Potter and the Prisoner of Azkaban* (also published in 1999), *Harry Potter and the Goblet of Fire* (published in 2000), and *Harry Potter and*

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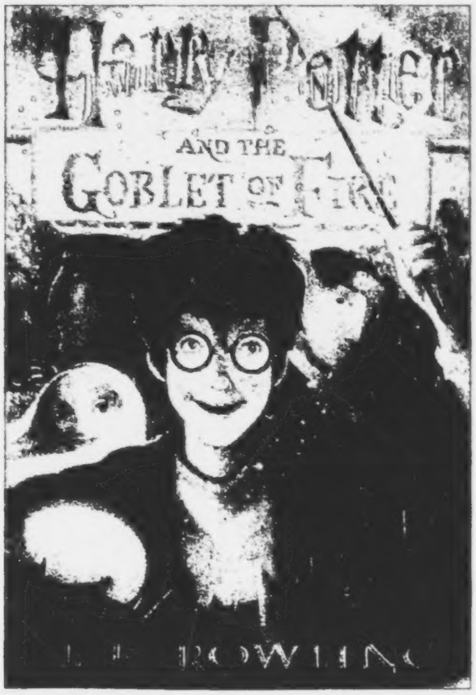
the Order of the Phoenix (published in 2003). As of 2003, the "Harry Potter" series had sold over 200 million copies in more than 100 countries around the world. The series is eventually planned to include seven books—one for each of Harry's years as a student at Hogwarts.

Becoming Closely Associated with "Harry Potter"

GrandPré is not the only illustrator of the "Harry Potter" books. For instance, the original British editions had a different illustrator. But American readers are most familiar with her artwork. Indeed, GrandPré can be said to have given Harry Potter a face in the minds of American readers. "I feel like J.K. Rowling is Harry's mom and I am his stepmom; after all, I gave him his face. At least his American face," she stated. "I am proud to be a part of the books, as they will sit on the shelves as a classic for years to come."

GrandPré's covers feature brilliant pastel colors and usually show Harry in the middle of an exciting adventure. The pictures often incorporate symbols and characters from the story. "I kind of think of the book cover as a mysterious map," she explained. "It's full of bits and pieces you'll find in the book." GrandPré also provides black-and-white charcoal drawings that appear at the beginning of each chapter. These pictures hint at events that occur in the chapters without giving away any secrets.



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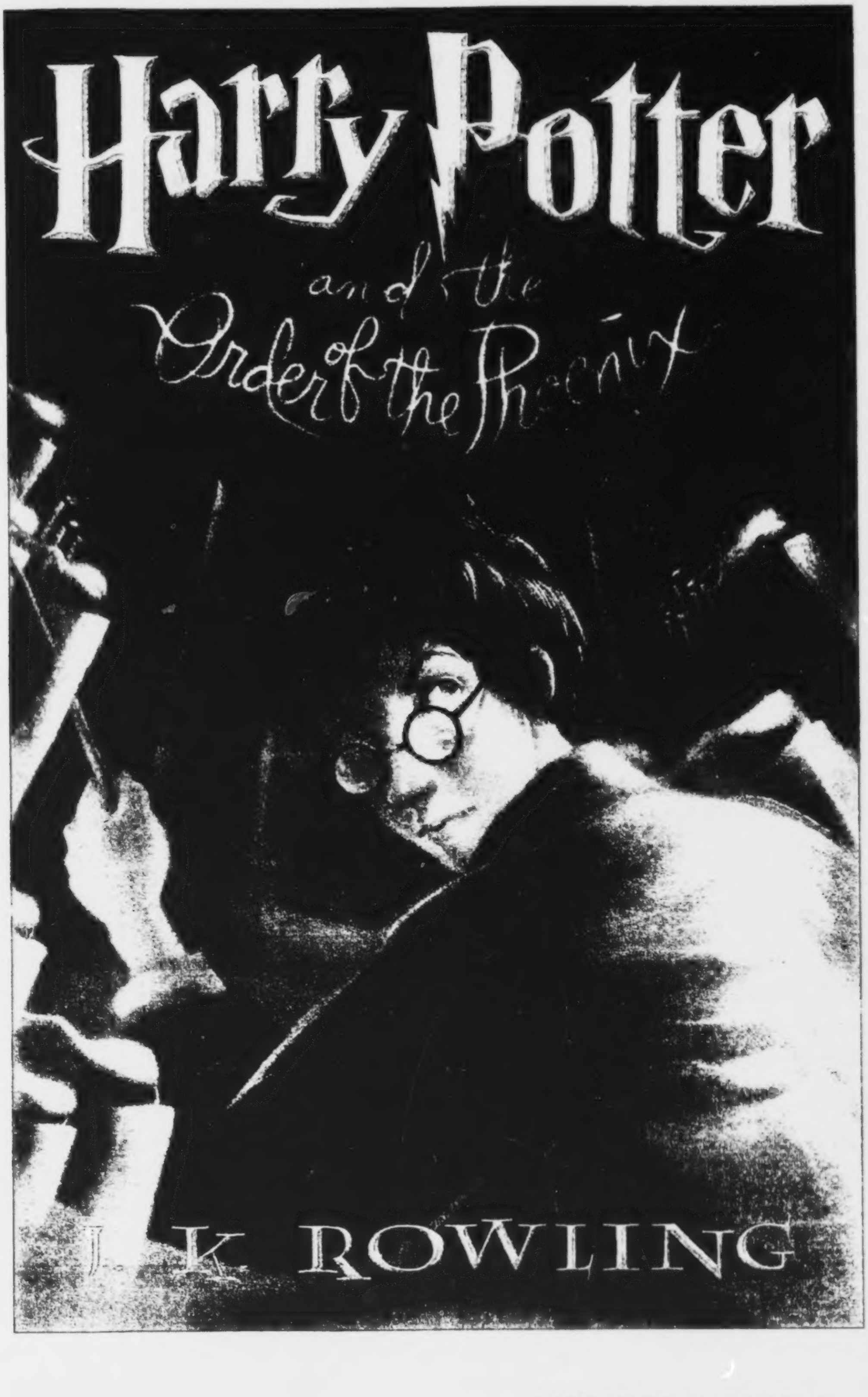
Harry Potter
and the
Order of the Phoenix
J. K. ROWLING

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For each volume in the series, GrandPré studies Rowling's text in order to create illustrations that are true to the author's vision of the characters. "I read the book carefully," she stated, "and as I'm reading the story I'm listening to what the author has to say about his physical looks and I try to picture this boy by the way she describes his movements or the way he talks." GrandPré did not meet the author until 1999, when they had dinner together. "It's common for publishers to keep authors and illustrators apart so they don't step on each other's vision," she noted. During their meeting, however, GrandPré was pleased to hear Rowling say that she liked her illustrations best of all the ones that have appeared in various editions.

The process of illustrating a volume in the "Harry Potter" series takes GrandPré about two months. Since she sees Rowling's books before they are available to the public, the publisher swears her to secrecy. "I receive the manuscript months before the book is out and it's a very high-pressure time for me, with tight deadlines and lots of secrecy," she noted. "I just try to deal with it like I would any other illustration project and live my life as normally as possible."

After illustrating five volumes in the "Harry Potter" series, GrandPré continues to enjoy reading the books. She also feels that they have a great deal to offer young readers. "I believe the greatest value of the Harry Potter books is their power to bring kids together to read and to imagine the endless possibilities about a child who comes from a place of doom and gloom and finds the power within himself to rise above it magically," she said. "I think they give kids a sense of hope and a belief that anything is possible. Besides, it's a really cool story with lots of scary stuff to boot! In a time when computer screens are often a kid's best friend, a good book like Harry Potter can be an amazing thing."

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> *"I feel like J.K. Rowling is Harry's mom and I am his stepmom; after all, I gave him his face. At least his American face. I am proud to be a part of the books, as they will sit on the shelves as a classic for years to come."*
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Like many other fans of the "Harry Potter" series, GrandPré was dismayed at the criticism the books received from parents who did not want their children to read about witchcraft. "The book isn't about evil, sorcery, or witchery. It's about overcoming evil things with the power inside yourself," she stated. "I think it's great that parents are concerned about what their kids read, but they should also be concerned about what's on television and in the movies. Harry Potter seems pretty tame compared to that."

Despite her long and varied career as an artist, GrandPré has become best known as the illustrator of the "Harry Potter" books. "Harry has definitely taken over a portion of my life," she acknowledged. "And having my art be so widely seen is a little spooky, since I'm better known for more abstract, stylized art. But if Harry Potter is more popular than my other work, so be it. I'm thankful that it's been successful; it's good for Harry and everyone involved." While GrandPré is thrilled to be associated with the series, she also looks forward to being able to focus on other projects. "I feel like Harry is definitely a part of my family," she stated, "but I can't wait until he turns 18 and moves out of the house!"

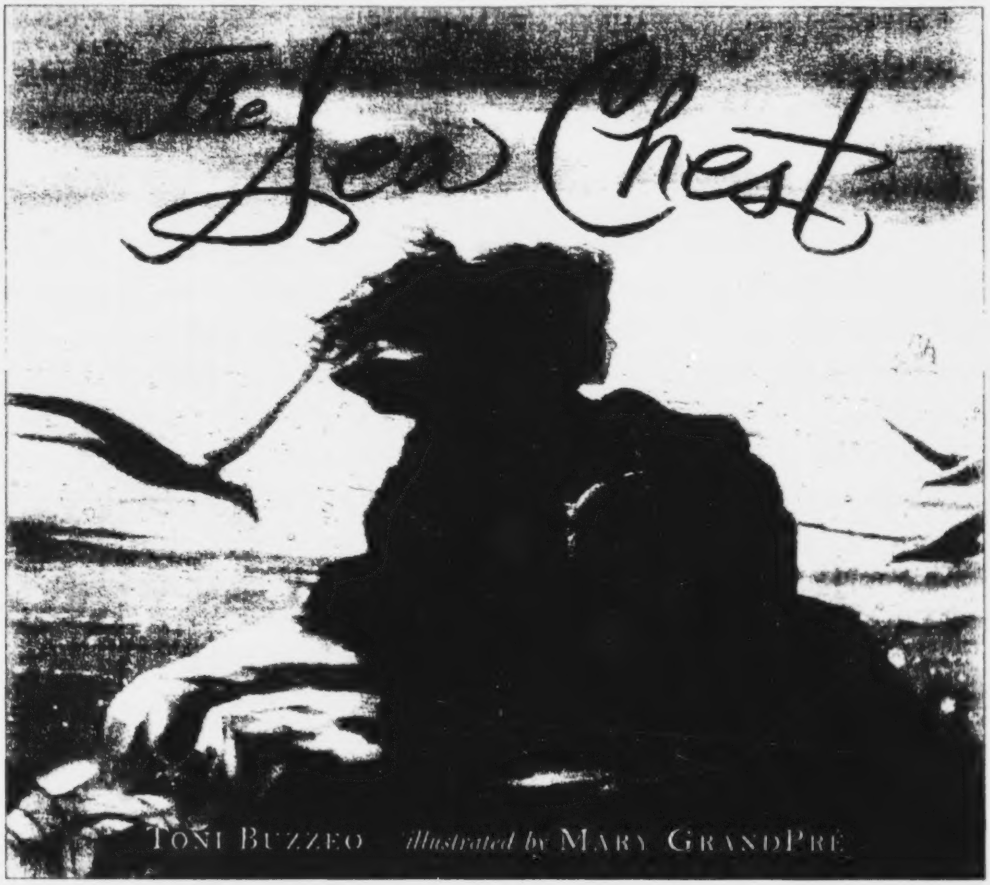
> *GrandPré is thrilled to be associated with the series, but she also looks forward to being able to focus on other projects. "I feel like Harry is definitely a part of my family, but I can't wait until he turns 18 and moves out of the house!"*

Other Projects

Throughout the years she has worked on the "Harry Potter" series, GrandPré has continued illustrating other children's books as well. In 1998 she reunited with author Jennifer Armstrong to produce the book *Pockets.* It tells the story of a mysterious seamstress who comes to a simple town and begins mending people's clothes. She gradually begins adding ornaments and scenes from faraway lands to the pockets of drab apparel, which fuels the townspeople's imaginations. "GrandPré's artwork . . . delicately balances the sullen tones of the town with the brilliant colors of the villagers' visions," wrote a reviewer for *Publishers Weekly.* "She festoons the images of exotic times and places with the detailed stitchery of the pocket embroidery that inspired them."

In 2000 GrandPré illustrated *The House of Wisdom,* witten by Florence Parry Heide and Judith Heide Gilliland. This book, which won a Middle East Book Award, tells the story of a young boy growing up in ninth-century Baghdad who goes on a search for knowledge and wisdom. "GrandPré's lushly colored pastels detail the ornate patterns of the Baghdad rooftops as easily as they convey the sweltering heat of a caravan of camels," stated a *Publishers Weekly* reviewer.

In 2002 GrandPré provided artwork for *The Sea Chest* by Toni Buzzeo. In this book, an elderly woman tells her great-grand-niece about her lonely youth as the only child of a lighthouse keeper in Maine. One day, after a


The Sea Chest
Toni Buzzeo illustrated by Mary GrandPré

terrible storm hits the coast, she finds a leather sea chest with a baby inside. The baby's parents died in a shipwreck, so her family raises the child. As the story progresses, the reader learns that the aunt is telling the story while the niece is waiting for the arrival of her own adopted sister from overseas. GrandPré worked closely with the author—who did research at Maine's maritime museums and sent shells plucked from the seashore—in order to create realistic illustrations for the book.

Recently, GrandPré has completed the illustrations for two poetry collections. First up was *Plum* (2003), a collection of 20 silly poems for children by British author Tony Mitton. "GrandPré and Tony Milton must be soulmates," wrote Mary Ann Grossman in the *St. Paul Pioneer Press*. "His verses inspired her to create vividly colored, bursting-with-life pictures in rich, subtle colors." GrandPré also joined several other prominent illustrators in contributing pictures for *Swing around the Sun* (2003), a new edition of a 1965 poetry collection by the late Barbara Juster Esbensen. The collection is divided into seasons, featuring poems with artworks by various illustrators

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that evoke the symbols and the moods of the seasons. GrandPré provided illustrations for the fall section.

As GrandPré's career as an illustrator progressed, several publishers asked her to think about writing her own children's books. "I've toyed with the idea," she once said. "I think that many of the children's books published these days are way over the kids' heads. I'm not sure who they're for, the kids or the adults. I think sometimes we give children too much at an early age." GrandPré finally collaborated with her husband, fellow artist Tom Casmer, to write and illustrate *Henry and Pawl.* This book, which is scheduled for publication in 2004, tells the story of a very creative boy and his adorable dog. It is based in part on the stories GrandPré's father told during her childhood.

> *"I try to approach each job with a quiet kind of focus, not so much on how my style fits the job, but how that problem should be solved. No technique should be bigger or more important than the problem the illustration needs to solve. The combination of a good basic understanding of what makes a picture work—good composition, good color, good drawing—combined with a strong concept can enable you to work on anything."*

GrandPré works in a studio that she added on to the back of her home in St. Paul, Minnesota. She makes a point of maintaining an original style rather than imitating the work of other artists. "I almost try to wear blinders—I don't really want to know too much about what's going on out there," she explained. "I try to approach each job with a quiet kind of focus, not so much on how my style fits the job, but how that problem should be solved. No technique should be bigger or more important than the problem the illustration needs to solve. The combination of a good basic understanding of what makes a picture work—good composition, good color, good drawing—combined with a strong concept can enable you to work on anything."

GrandPré realizes that her career took an unusual turn with the success of the "Harry Potter" series. She hopes to take advantage of the opportunities it created for her as an artist. "Like a tree, you grow with every experience. Life branches off, and you get new fruit on each limb!" she declared. "I just want to keep making art—wherever it takes me."

GrandPré among her paintings in her studio in St. Paul, Minnesota.

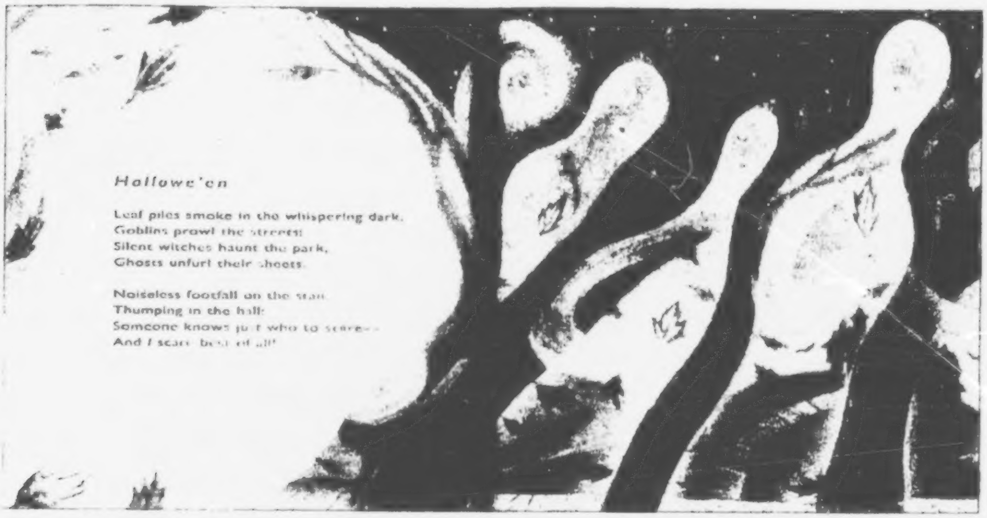
MARRIAGE AND FAMILY

GrandPré has been married twice. She divorced her first husband, designer Kevin Whaley, in 1994. The following year she met fellow artist Tom Casmer when she was invited to speak to his students at the College of Visual Arts in St. Paul, Minnesota. They began dating soon afterward and were married in 2000. They live in St. Paul in a house they share with a number of pets. They receive frequent visits from Casmer's children from his first marriage.

SELECTED WRITINGS

As Illustrator

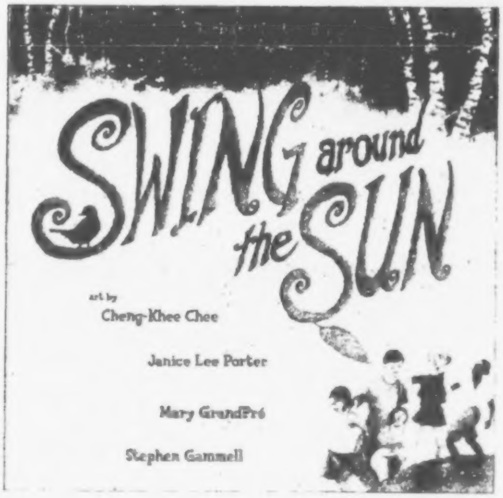
Chin Yu Min and the Ginger Cat, 1993 (written by Jennifer Armstrong)
The Vegetables Go to Bed, 1994 (written by Christopher King)
The Thread of Life, 1995 (folktales retold by Domenico Vittorini)
Batwings and the Curtain of Night, 1997 (written by Marguerite W. Davol)
Pockets, 1998 (written by Jennifer Armstrong)



Hallowe'en

Leaf piles smoke in the whispering dark.
Goblins prowl the streets;
Silent witches haunt the park,
Ghosts unfurl their sheets.

Noiseless footfall on the stair,
Thumping in the hall:
Someone knows just who to scare—
And *I* scare best of all!



Swing around the Sun *is a 1965 poetry collection by the late Barbara Juster Esbensen. The collection is divided into seasons, featuring poems with artworks by various illustrators: Cheng-Khee Chee (spring), Janice Lee Porter (summer), Mary GrandPré (fall), and Stephen Gammell (winter). Illustration above by Mary GrandPré; illustration at left by Cheng-Khee Chee.*

The House of Wisdom, 1999 (written by Florence Parry Heide and Judith Heide Gilliland)
The Purple Snerd, 2000 (written by Rozanne Lanczak Williams)
Aunt Claire's Yellow Beehive Hair, 2001 (written by Deborah Blumenthal)
The Sea Chest, 2002 (written by Toni Buzzeo)
Plum, 2003 (written by Tony Mitton)
Swing around the Sun, 2003 (written by Barbara Juster Esbensen)

As Illustrator of the "Harry Potter" Series

Harry Potter and the Sorcerer's Stone, 1998
Harry Potter and the Chamber of Secrets, 1999
Harry Potter and the Prisoner of Azkaban, 1999

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Harry Potter and the Goblet of Fire, 2000
Harry Potter and the Order of the Phoenix, 2003

HONORS AND AWARDS

Middle East Book Award (Middle East Outreach Council): 2000, for *The House of Wisdom*

FURTHER READING

Periodicals

Aberdeen (S.D.) American News, July 9, 2000
American Girl, July/Aug. 2000, p.43
Dayton (Ohio) Daily News, Sep. 9, 1999, p.C3
Publishers Weekly, July 12, 1993, p.24
Minneapolis and St. Paul Magazine, Dec. 1999, p.29; May 2001, p.27
People Weekly, Dec. 18, 2000, p.111
Print, Nov./Dec. 2000, p.A40
St. Paul Pioneer Press, Sep. 6, 1999, p.E1
USA Today, June 27, 2000, p.D8
Washington Post, Feb. 24, 2003, p.C14

Online Articles

http://www.marygrandpre.com
(*Communication Arts,* "Mary GrandPré," 1999, in the Biography section of the web site)

ADDRESS

Mary GrandPré
Scholastic
557 Broadway
New York, NY 10012

WORLD WIDE WEB SITES

http://www.marygrandpre.com
http://www.scholastic.com/harrypotter/books/illustrator

Dan Greenburg 1936-

American Writer
Author of the "Zack Files" and the "Maximum Boy" Series

BIRTH

Dan Greenburg was born on June 20, 1936, into a Jewish family in Chicago, Illinois. His parents were Samuel Greenburg, an artist, and Leah Rozalsky Greenburg. He had one older sister.

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YOUTH AND EDUCATION

Greenburg grew up in a comfortable Chicago neighborhood. He was an imaginative youngster who enjoyed reading, but he struggled at sports and other rough-and-tumble activities. "I was a lousy athlete and got picked on by bullies," he remembered. "I was skinny and wore braces and dreamed of being a superhero. I loved Superman."

Greenburg credits his early interest in writing to members of his family. "I wrote a lot of stories about heroes chasing criminals when I was young, and my grandpa would give me a $1 for each one," he recalled. "My parents also gave me a lot of praise."

After completing his elementary and high school education in the Chicago area, Greenburg was accepted at the University of Illinois. He studied art, graduating with a bachelor's degree in fine arts in 1958. He then enrolled at the University of California, Los Angeles (UCLA), where he earned a master's degree in 1960.

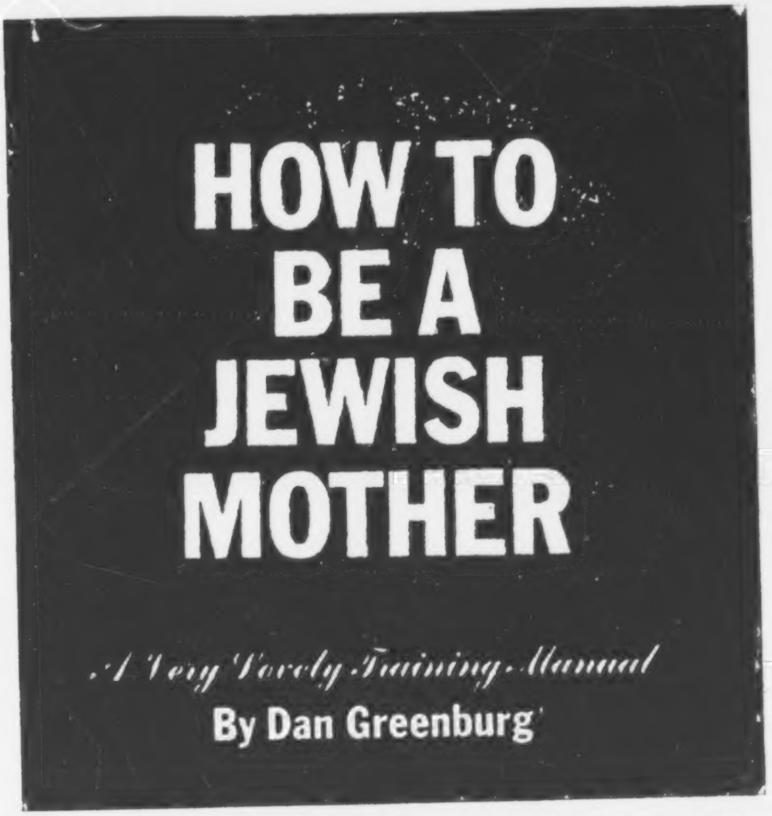
> *"I was a lousy athlete and got picked on by bullies," Greenburg remembered. "I was skinny and wore braces and dreamed of being a superhero. I loved Superman."*

CAREER HIGHLIGHTS

During the course of Greenburg's 40-year career as a writer, he has penned more than 60 books and dozens of articles for national magazines. Until the mid-1990s, most of these works were aimed at adult audiences. In 1996, however, he wrote the first book in his highly popular "Zack Files" series, and in 2000 he launched a second successful book series for children, the "Maximum Boy" stories. These books, noted the *Pittsburgh Post-Gazette Online,* "have proven to be wildly popular with young readers, who love the way Greenburg combines humor, action, and the supernatural into fast-paced books that are fun to read."

Becoming a Writer

After leaving UCLA in 1960, Greenburg took a job as a writer at a Los Angeles advertising agency. Two years later, he moved to New York City, where he continued to work in the advertising industry. In 1964, though, he published a humorous book for adults called *How to be a Jewish Mother,* in which he poked fun at excessively picky parents. To Greenburg's surprise, the book turned out to be a bestseller. He was so delighted with the



HOW TO
BE A
JEWISH
MOTHER

A Very Lovely Training Manual

By Dan Greenburg

The front and back cover of How to Be a Jewish Mother. *On the back cover (below), Greenburg is pictured with his mother in 1938 and 1964.*

1938 1964

DAN GREENBURG (seen above with mother) grew up in Chicago, studied art at the University of Illinois, received a Master of Arts in Industrial Design at U.C.L.A., and then threw a wonderful education right out the window and became a writer. Since then his writing has appeared in PLAYBOY, ESQUIRE, MONOCLE, EROS (for whom he served as Managing Editor) and TWENTIETH CENTURY PARODY, AMERICAN AND BRITISH. He is currently associated with the New York advertising firm of Papert, Koenig, Lois and, though 28 years of age, he is still unmarried and does not know how to stand up straight or eat properly.

book's success that he decided to leave the world of advertising and build a career as a freelance writer.

Lighthearted Books for Adults and Children

Over the next few years, Greenburg wrote several novels and humorous books for adult audiences. He also completed his first book for children during this time. *Jumbo the Boy and Arnold the Elephant,* which was published in 1969, told the story of a baby elephant and a baby boy who are accidentally switched at birth at a hospital. The tale follows both the elephant family and the human family as they try to adjust to new lives with their very odd and unusual babies. The story was warmly received by both young readers and reviewers. *Library Journal,* for instance, described the book as being full of "far-fetched but amusing whimsy [playfulness]."

As it turned out, however, Greenburg did not write another book for children for two decades. Instead, he concentrated on writing suspense novels and humorous books about sex and other adult topics for grown-ups. In addition, he contributed articles to numerous national magazines during the 1970s and 1980s, including the *New Yorker, Esquire, New York Times Book Review, New York, Ms.*, and *Cosmopolitan.* He even served as co-scriptwriter of a 1983 comedy film called *Private School,* but the film was a commercial and critical flop. *People Weekly,* in fact, described it as "a shoddy, vile, boring movie" with a "dazzlingly moronic" script.

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> *Greenburg credits his early interest in writing to members of his family. "I wrote a lot of stories about heroes chasing criminals when I was young, and my grandpa would give me a $1 for each one. My parents also gave me a lot of praise."*
>
> ”

Although Greenburg's venture into screenwriting for the movies proved disappointing, he continued to make a comfortable living as a novelist and humor writer. In 1986, for example, he published a memoir about the experience of becoming a father for the first time at the relatively late age of 48. In *Confessions of a Pregnant Father,* Greenburg blends humor with serious reflections as he recalls his feelings during his wife's pregnancy and the birth of his son, Zack. "It is inspiring to read how lovingly Greenburg and his wife . . . cooperate during the pregnancy and the early weeks of [baby] Zack's life," remarked the *Washington Post.*

In 1991 Greenburg published his second book for children, called *The Bed Who Ran Away from Home*. In this lighthearted tale, a bunk bed shared by twins decides to run away from home because it feels unappreciated. The book was warmly received by both readers and critics. *School Library Journal,* for example, called it "a delightful romp before bedtime."

Later that same year, Greenburg published *Young Santa,* in which he imagines Santa's early years. "It occurred to me that all we know about [Santa] is that he's an old man with a long white beard," explained the author. "He must have had a childhood and a teen age. I began to wonder about the early influences that shaped his character and caused him to do such peculiar things. Why did he go around the world on one night, for example, delivering presents? Where did he get the presents? Why does he live at the North Pole? Why does he wear red? How come he says, 'Ho, ho, ho?'" According to *Publishers Weekly,* "Though some of the humor and wordplay will be over the heads of youngsters, this droll, snappy tale will provide amiable entertainment."

> "
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> *Greenburg finished the first "Zack Files" story and sent it to several publishers, but most of them rejected it. "They'd say, 'This is the funniest story I've ever seen — now let me tell you why we're not going to publish it.' No two reasons were ever the same."*
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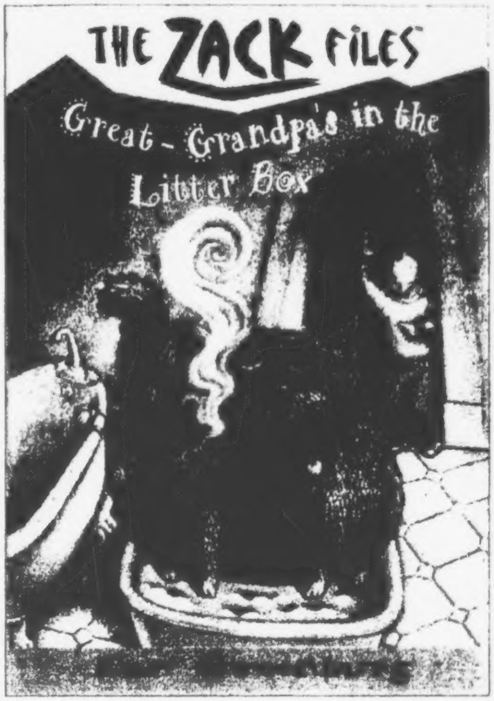
> "

Creating a New Series

Greenburg thoroughly enjoyed writing both *The Bed Who Ran Away from Home* and *Young Santa*. In fact, these experiences convinced him to explore new story ideas for young people. A short time later, the sight of his young son Zack pitching baseballs to his grandmother inspired the writer to pen a lighthearted children's tale about a home-run-hitting grandma who leads the Chicago White Sox to the playoffs.

Greenburg finished the story and sent it to several publishers of fiction for children and young adults. He admits that he thought it was "the funniest children's book imaginable," but most of the publishing companies rejected it. "They'd say, 'This is the funniest story I've ever seen — now let me tell you why we're not going to publish it.' No two reasons were ever the same," recalled Greenburg. But the editors at one publishing company liked the story so much that they asked him if he could develop an entire series about the boy, whom the author had named Zack after his son.



Greenburg quickly agreed to the idea of a series, and he spent the next several weeks thinking up stories that blended humor with the supernatural. "The series became Zack at [age] 10, who lives part-time with his divorced father, Dan, a writer," he stated. "He'd be a normal boy living in New York who has supernatural adventures."

The "Zack Files" Series

In August 1996 Greenburg published the first four books in the "Zack Files" series—*My Great Grandpa's in the Litter Box, Zap! I'm a Mind Reader, A Ghost Named Wanda,* and *Through the Medicine Cabinet.* In each story, Zack finds himself involved in some sort of weird and wacky supernatural experience. In one story, for example, he meets a talking cat that claims to be the reincarnation of his dead grandfather. In another story Zack discovers that he has the ability to read other people's minds.

Greenburg's funny and suspenseful stories about Zack immediately caught the attention of young readers. Many fans wrote in to tell Greenburg how much they liked the books. For example, a reader named Dana wrote that "I really LOVE I mean LOVE your books. I read them a million times. I wish I could buy more. They are good and so funny." And a reader named Madeleine wrote "I love your books. . . . I hope you keep making more 'Zack Files.'" Reviewers were equally enthusiastic. *School Library Journal* claimed that "kids will find some of the episodes [in these stories] tremendously funny." A reviewer in *Horn Book* added that the stories had "originality and pizzazz," and praised the series as a quality reading alternative for youngsters who were not quite ready for "Goosebumps" and other supernatural book series.

At first, Greenburg's son Zack was caught off guard by the fuss surrounding the books. He found it very strange that some of his classmates were reading books that featured a character based on himself. "I think he was both pleased and maybe a little embarrassed," said Greenburg. As Zack and his friends grew older, however, the attention died down. After a few years Zack came to view the series as a pretty cool part of his childhood.

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SUPER-SPECIAL
Double the pages, double the fun!
It's Itchcraft!
Dan Greenburg

By 2003, Greenburg had published 30 books in the "Zack Files" series. The books remain popular with young readers, and they even became the basis for a "Zack Files" television show that appeared on the cable ABC Family

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Channel through 2002. Greenburg claims that he has had little difficulty coming up with plot ideas for the series. "Many of the 'Zack Files' stories were inspired by adventures I've had with my wife Judith and my actual son Zack," he explained. "For example, a trip to Hawaii to explore a live volcano inspired the book *The Volcano Goddess Will See You Now,* a trip to Florida to swim with dolphins inspired the book *How to Speak Dolphin in Three Easy Lessons,* and a recent trip to a Texas tiger farm to learn how to take care of lions and tigers without getting seriously chewed inspired a book that is currently being written."

Greenburg also assures readers that he has dozens of ideas for Zack adventures waiting in the wings. "There's something about a series that's just a whole other way of working," he said. "I live with the characters and know them well. All I have to do is figure out a phenomenon for Zack to encounter, whether it's becoming invisible or turning into a cat or his orthodontist turning into a monster." Greenburg also points out that he really enjoys writing for young readers on a full-time basis. "It's just the most enthusiastic audience I've ever found in my writing," he said.

"I have a letter framed above my desk from a mom in New York whose son has attention deficit disorder (ADD). She wrote that she used to take her son into bookstores and tell him he could buy any book he wanted, but he was never interested. Then she bought him a 'Zack Files' book. He read it and told her, 'I want to read all the 'Zack Files' books.' So he read them all, then told her, 'I want more books.' This mother told me, 'You've turned him on to reading.'... There's nothing more fulfilling than hearing that you've turned a kid on to books. That's enough for a career right there."

Finally, Greenburg is enormously proud of the fact that his books seem to be very popular with boys and girls who don't ordinarily enjoy reading. "I have a letter framed above my desk from a mom in New York whose son has attention deficit disorder (ADD)," he stated. "She wrote that she used to take her son into bookstores and tell him he could buy any book he wanted, but he was never interested. Then she bought him a 'Zack Files' book. He read it and told her, 'I want to read all the 'Zack Files' books.' So he read them all, then told her, 'I want more books.' This mother told me,

MAXimum Boy
STARRING IN
HOW I BECAME A SUPERHERO
DAN GREENBURG
Originally titled: The Hijacking of Manhattan

Between the "Zack Files" and "Maximum Boy" series, Greenburg claims that he is having "the most fun I ever had in my life. . . . I love to tell stories, about places I go, things that make people laugh. And I love to get praise."

'You've turned him on to reading.' . . . There's nothing more fulfilling than hearing that you've turned a kid on to books. That's enough for a career right there."

In the meantime, the "Zack Files" books remain popular with reviewers and teachers as well as students. "Mr. Greenburg may never win a Newbery Award, [but] his books are considered a cut above the usual meat grinder efforts that are increasingly taking over children's literature," commented the *New York Times*. The *Horn Book* sees the success of the series in positive terms as well, noting that "Throughout [his adventures], Zack remains a believably ordinary New York City fifth grader caught in bizarre circumstances. As he puts it, 'if a weird thing has a choice of happening to me or to somebody else, it always picks me.'"

The "Maximum Boy" Series

In 2000 Greenburg launched a second series for young readers. The "Maximum Boy" tales center around a likable 11-year-old boy named Max who gains super powers after he touches space rocks at a museum. In creating Max, the author used all sort of elements from his own childhood. For example, Max has to deal with school bullies and an older sister who bosses him around, just like Greenburg did as a youngster. Greenburg even introduced his childhood dislike for mathematics into the series by making Max lose his special powers whenever he's exposed to a math problem.

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MAXimum
Boy
STARRING IN
DAN GREENBURG

By the end of 2002, Greenburg had published six books about Maximum Boy, and he has plans to write many more. In fact, between the "Zack Files" and "Maximum Boy" series, Greenburg claims that he is having "the most fun I ever had in my life. . . . I love to tell stories, about places I go, things that make people laugh. And I love to get praise."

MARRIAGE AND FAMILY

Greenburg married novelist Nora Ephron on April 9, 1967, but their marriage ended in divorce in the 1970s. In June 1980 he married writer and editor Suzanne O'Malley. They had one son, Zack, before they divorced in the mid-1990s. As a youngster, Zack played the title role in *Lorenzo's Oil,* a 1992 motion picture starring Nick Nolte and Susan Sarandon.

On October 17, 1998, Greenburg entered into his third marriage, marrying writer Judith C. Wilson. They live in Hastings-on-Hudson, New York, where Judith "J.C." Greenburg has established her own book series aimed at young readers. Her "Andrew" stories concern Andrew Dubble, a 10-year-old inventor who accidentally gets shrunk down to microscopic size. In each book, the tiny adventurer roams a part of his house as he tries to return to the invention that will restore him to normal size.

FAVORITE AUTHORS

Greenburg enjoys reading all sorts of literature. His favorite authors of books for adults include J.D. Salinger, Bruce Jay Friedman, Philip Roth, and Elmore Leonard. He is also a big fan of several children's book authors, including A.A. Milne, Roald Dahl, Jeff Brown, and Dav Pilkey.

HOBBIES AND OTHER INTERESTS

Greenburg loves to travel, and in recent years he has become very interested in conservation programs that help tigers, lions, leopards, and other large cats of the animal kingdom. In April 2001, for example, Greenburg

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devoted an entire vacation to working at the Bridgeport Nature Center in Bridgeport, Texas. The center is a wildlife refuge that cares for big cats that have been abused and rescued. "It was the best experience of my life," recalls Greenburg.

SELECTED WRITINGS

For Adults

How to Be a Jewish Mother, 1964
How to Avoid Love and Marriage, 1983
Confessions of a Pregnant Father, 1986

For Children

Jumbo the Boy and Arnold the Elephant, 1969
The Bed Who Ran Away from Home, 1991
Young Santa, 1991

The "Zack Files" Series

Great-Grandpa's in the Litter Box, 1996
Through the Medicine Cabinet, 1996
Zap! I'm a Mind Reader, 1996
A Ghost Named Wanda, 1996
Dr. Jekyll, Orthodontist, 1997
I'm Out of My Body . . . Please Leave a Message, 1997
Never Trust a Cat Who Wears Earrings, 1997
My Son, the Time Traveler, 1997
The Volcano Goddess Will See You Now, 1997
Bozo the Clone, 1997
How to Speak to Dolphins in Three Easy Lessons, 1997
Now You See Me . . . Now You Don't, 1998
The Misfortune Cookie, 1998
Elvis the Turnip . . . and Me, 1998
Hang a Left at Venus, 1999
Evil Queen Tut and the Great Ant Pyramids, 1999
Yikes! Grandma's a Teenager, 1999
How I Fixed the Year 1000 Problem, 1999
The Boy Who Cried Bigfoot, 2000
How I Went from Bad to Verse, 2000
Don't Count on Dracula, 2000
This Body's Not Big Enough for Both of Us, 2000

ZACK
Tell a Lie and Your
Dan Greenburg

Greenish Eggs and Dinosaurs, 2001
My Grandma, Major-League Slugger, 2001
Trapped in the Museum of Unnatural History, 2002
Me and My Mummy, 2002
My Teacher Ate My Homework, 2002
Tell a Lie and Your Butt Will Grow, 2002
Just Add Water . . . and Scream! 2003
It's Itchcraft! 2003

The "Maximum Boy" Series

How I Became a Superhero, 2000
The Day Everything Tasted Like Broccoli, 2001
Super Hero . . . Or Super Thief? 2001
Invasion from the Planet of the Cows, 2001
Maximum Girl Unmasked, 2002
Attack of the Soggy Underwater People, 2002
Meet Super Sid, Crime-Fighting Kid, 2002
The Worst Bully in the Entire Universe, 2003

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Westchester (N.Y.) Journal News, Feb. 13, 1999, p.E1

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http://www.kidsreads.com
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Penguin Putnam Online, "Interview with Zack!" undated)
http://www.post-gazette.com
(*Pittsburgh Post-Gazette Online,* "'Zack' Author Having the Time of His Life," Dec. 24, 2001)

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ADDRESS

Dan Greenburg
Penguin Putnam Books for Young Readers
345 Hudson Street
New York, NY 10014

WORLD WIDE WEB SITES

http://www.penguinputnam.com
http://www.scholastic.com

Nikki Grimes 1950-

American Poet and Novelist
Winner of the 2003 Coretta Scott King Award for
Bronx Masquerade

BIRTH

Nikki Grimes was born on October 20, 1950, in Harlem, a section of New York City. Her father, James Grimes, was a musician, and her mother, Bernice (McMillan) Grimes, was a keypunch operator. She had an older sister.

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YOUTH

When Grimes was young, her family had a lot of problems. Her parents struggled to take care of her, and she often went to live with relatives or even in foster homes. As a result, she ended up living in every borough of New York City except for Staten Island during her youth. "I was moved around a lot as a child, always having to adjust to new neighborhoods, new schools, new faces," she recalled. "The most difficult aspect of my constant uprooting was struggling to make new friends, leaving them behind, moving to a new neighborhood, and starting the whole process over again."

"I was moved around a lot as a child, always having to adjust to new neighborhoods, new schools, new faces. The most difficult aspect of my constant uprooting was struggling to make new friends, leaving them behind, moving to a new neighborhood, and starting the whole process over again."

Grimes loved books as a child, partly because reading provided an escape from her problems. At the same time, however, she recognized that few of the books she read featured African-American characters whose experiences were similar to her own. "The word, both written and spoken, has always held a special fascination for me," she noted. "It seemed uncanny that words, spread across a page just so, had the power to transport me to another time or place. But they could. I spent many hours ensconced in the local library, reading — nay, devouring — book after book after book. Books were my soul's delight. Even so, in one sense, the stories I read betrayed me. Too few gave me back my mirror image. Fewer still spoke to, or acknowledged, the existence of the problems I faced as a black foster child from a dysfunctional and badly broken home. I couldn't articulate it then, but I sensed a need for validation which the books I read did not supply."

Grimes's fascination with books and language led her toward writing. "I began writing when I was six years old, and I was immediately drawn to poetry," she remembered. "The challenge of painting a picture or telling a story in only a few words intrigued me, and so I filled one spiral notebook after another with verse." Grimes wanted to become a writer in order to tell stories about kids who looked and felt like she did growing up. Although her mother felt she should find a more practical career, both her father and sister were very encouraging. "I especially remember my father taking me to the home of author John Oliver Killens, who presented me with my first autographed book," she noted. "He signed it 'to a fellow writer.' When I read those words, I nearly burst!"

During the civil rights movement of the 1960s—when African-Americans struggled to gain equal rights in American society—Grimes wrote poems about racism and read them in coffee houses around New York City. The teenager gathered some of her poems into a collection and made copies to sell at poetry readings and in local bookstores.

In addition to poetry, Grimes developed a number of other artistic interests during her youth. "I've always wanted to be a writer, but I was also interested in pursuing other fields," she explained. "I was drawn to dance, theater, and music. For a while, I worried that maybe I had too many interests, but my dad told me to explore all of them. He said once I decided which medium I wanted to focus on, I'd be able to use everything I had learned along the way—and he was right!"

FAVORITE BOOKS AND AUTHORS

"I don't remember a favorite book in my early years, but I do remember one of the books that made an impact on me when I was about 12," Grimes stated. "It was *Death Be Not Proud* by John Gunther, and it stuck with me because the protagonist [main character] had great integrity. That's something that I try to inject into my characters."

Grimes was also influenced by the work of a number of African-American writers, including James Baldwin and Toni Morrison. She had the opportunity to meet Baldwin when she was 17, and the famous author became a mentor to her. "Baldwin taught me the importance of integrity in your work and, along with others, demonstrated the power of mastering your tools," she recalled.

EDUCATION

Grimes attended William Howard Taft High School in the Bronx borough of New York City. English was her best subject, and she enjoyed working on the literary journal in high school. She also continued writing poetry. In fact, her teachers sometimes caught her staring out the window and composing a poem in her head when she was supposed to be studying math or science.

Upon graduating from high school in the late 1960s, Grimes attended Rutgers University in New Jersey. During her college years, she published poetry in literary journals. She earned a bachelor's degree in African languages in 1974.

CAREER HIGHLIGHTS

Today, Nikki Grimes is an award-winning author of more than 20 books. Her work includes picture books for children, novels for middle-grade readers and young adults, biographies of famous African-Americans, and poetry for people of all ages. Many of her books feature young African-Americans growing up in urban settings. Although Grimes focuses on creating strong characters that black readers can identify with, she also conveys universal themes about growing up, making friends, dealing with problems, and being part of a family. Despite the struggles she endured in her own childhood, her work is often called joyous and upbeat. Over the years, three of Grimes's books have been honored as runners-up for the Coretta Scott King Award, which is presented annually to the best work of children's literature by an African-American writer. She finally claimed the prestigious award in 2003 for her novel *Bronx Masquerade*.

> *"So many people laughed at me when I said I wanted to be a writer! Even my mother thought it was a bad idea. But I learned to surround myself with people who shared my dream, or believed in me. That became very important. When I felt discouraged, I would remember that God had given me my talent, and I knew He wouldn't let that talent go to waste! That kept me going."*

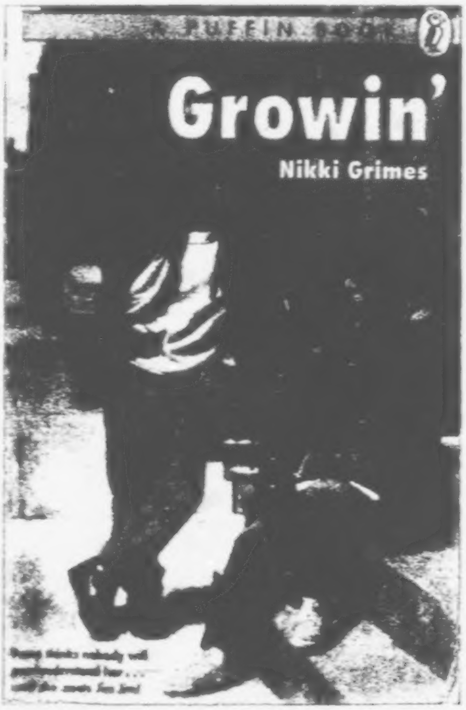
A Winding Path to a Writing Career

Although Grimes always wanted to become a professional writer, she traveled and worked in a variety of jobs before she finally made writing her career. Upon graduating from college, she accepted a grant from the Ford Foundation to go to Tanzania in East Africa for a year. She traveled around the country conducting research on the culture and language and collecting Tanzanian literature to translate. When Grimes returned to the United States in 1975, she began working as a free-lance journalist. She wrote reviews of art exhibits and plays—as well as profiles of actors, artists, and musicians—for a variety of magazines, including *Ms.* and *Essence*. "This was great work for me because I loved theater and, as a critic, I got in for free!" she remembered. "Sometimes I'd see four plays in one week."

Grimes worked in several other jobs over the next few years. For example, she worked as a documentary photographer, library assistant, and radio scriptwriter and producer. Although some of her jobs provided valuable experience, she mostly viewed them as a way to earn money to support her writing. "There were practical problems, like how to earn money when I first got started," she recalled. "But one of the greatest obstacles was a lack of encouragement from others. So many people laughed at me when I said I wanted to be a writer! Even my mother thought it was a bad idea. But I learned to surround myself with people who shared my dream, or believed in me. That became very important. When I felt discouraged, I would remember that God had given me my talent, and I knew He wouldn't let that talent go to waste! That kept me going."

As Grimes continued writing during her spare time, she often found herself returning to a story that was inspired by her own childhood. She eventually realized that the story would make a good children's book. Since she knew very little about the field of children's literature, however, Grimes began reading children's books and writing reviews for magazines. This experience helped her learn about the industry and choose an appropriate publisher for her story.

Grimes's first children's book, *Growin'*, was published in 1977. It tells the story of Yolanda, an African-American girl who is known by the nickname Pump (short for Pumpkin). Pump writes poetry to express her feelings about her father's death and her mother's decision to move the family to a new neighborhood. She ends up making friends with the bully of her fifth-grade class, who shares her interest in poetry. The unlikely friends have a series of adventures and get into trouble. *Growin'* received a great deal of positive attention upon its release. It was named Children's Book of the Year by Bank Street College and listed among the best books of the year by the Child Study Association. Though some reviewers complained that Grimes could have developed her characters more fully, others enjoyed the focus on friendship.



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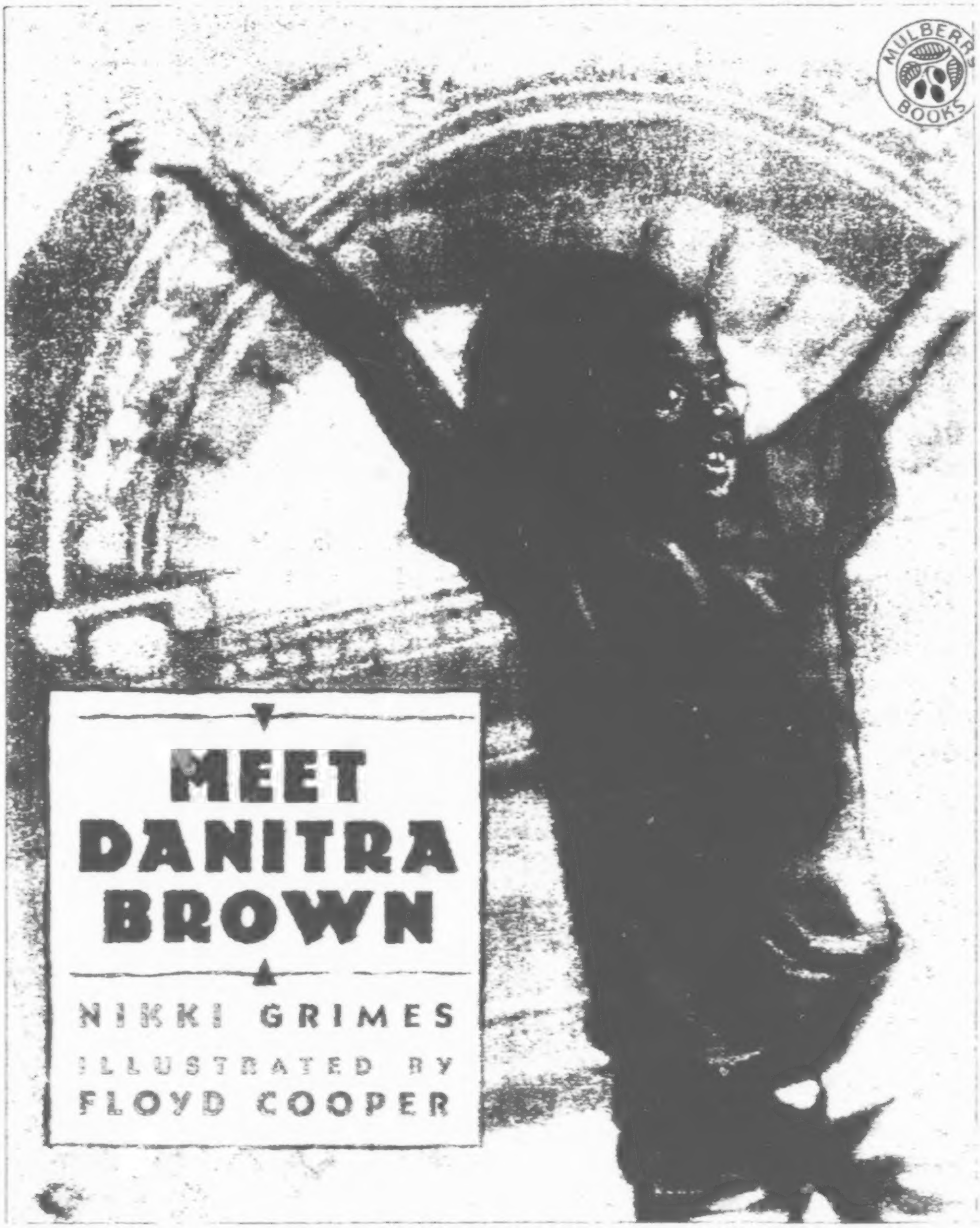
In 1978 Grimes published her first book of poetry for children, *Something on My Mind.* It received critical praise for reflecting the experience of African-Americans in an urban environment as well as exploring the typical emotions of childhood. The illustrations by Tom Feelings were selected as runner-up for the Coretta Scott King Award for Illustration. Despite the success of her early books, Grimes then took a break from writing. She moved to Sweden for six years, where she worked as a translator and also once sang on the stage of the Stockholm Philharmonic Orchestra.

> *"I tried working full-time and writing, working part-time and writing, temping [working in various jobs as a temporary employee] and writing. I never could build up enough momentum. Once I realized the only way I could write as much as I wanted was to make a living at it, that's when I made up my mind to do just that. I knew it wouldn't be easy, but I believed that with God, all things are possible."*

Becoming a Full-Time Writer

Upon returning to the United States in 1984, Grimes worked as a free-lance writer and editor. Over the next few years, she wrote several volumes in a series of books featuring well-known Disney characters. Finally, in 1991, Grimes dedicated herself to writing children's books and poetry full-time. "I tried working full-time and writing, working part-time and writing, temping [working in various jobs as a temporary employee] and writing. I never could build up enough momentum," she explained. "Once I realized the only way I could write as much as I wanted was to make a living at it, that's when I made up my mind to do just that. I knew it wouldn't be easy, but I believed that with God, all things are possible."

In 1992 Grimes published *Malcolm X: A Force for Change,* a biography of the African-American civil rights activist written for middle-grade readers. The book follows Malcolm from his youth as a petty criminal to his emergence as a symbol of hope for black people during the civil rights movement. "Kids need to be exposed to the kind of person Malcolm was," Grimes stated. "He never let his mistakes or past history keep him from moving forward. He didn't make excuses or blame society for his problems." Some reviewers praised Grimes for conveying the excitement surrounding her subject, while others criticized her for presenting difficult


MULBERRY BOOKS
MEET DANITRA BROWN
NIKKI GRIMES
ILLUSTRATED BY
FLOYD COOPER

issues without enough historical context. Despite the mixed reviews, *Malcolm X: A Force for Change* was a finalist in 1993 for an Image Award from the NAACP (National Association for the Advancement of Colored People).

Meet Danitra Brown

Grimes published one of her most popular collections of poetry for young people in 1994. *Meet Danitra Brown* features 13 poems in which the narra-

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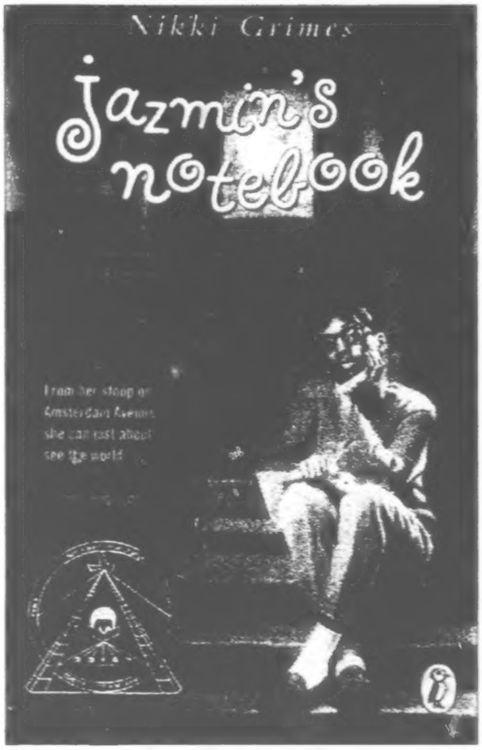
tor, an African-American girl named Zuri Jackson, sings the praises of her best friend, Danitra Brown. Zuri appreciates her friend's confidence and independent spirit. She tells how Danitra always wears purple because her mother once told her that purple was the color of the robes worn by African princesses. She also respects the way Danitra ignores neighbors who tease her about her thick glasses and insists that she will win a prize for her writing someday. *School Library Journal* contributor Barbara Osborne Williams called *Meet Danitra Brown* "A look at touching moments of friendship with universal appeal." Writing in *Booklist,* Hazel Rochman added that "We feel the girls' energy and their bond, in joyful games and in quiet times together." *Meet Danitra Brown* was selected as a Coretta Scott King Honor Book, a runner-up for the prestigious award.

In 2002 Grimes returned to these beloved characters in *Danitra Brown Leaves Town*. This collection of 13 poems follows Zuri and Danitra as they spend a summer apart. At first Zuri is hurt when her best friend goes to visit relatives in the country while she must remain in the city. But the two girls remain close by exchanging letters about their very different summer experiences. The letters are made up of poems written in simple free verse. A writer for *Kirkus Reviews* said that *Danitra Brown Leaves Town* "will resonate with many young readers who have savored the pleasures of Fourth of July fireworks, picnics and games, block parties, starry summer nights, and family reunions."

> *"Moving from poetry to prose was a giant step outside of my comfort zone. To overcome that obstacle, I treated the first third of the book* [Jazmin's Notebook] *as if it were a collection of poetry, writing each chapter like a long poem, casting the sentences accordingly. Only after each chapter was complete did I reformat the work as prose. By the second third of the book, I was once again comfortable enough with prose to write it directly."*

Jazmin's Notebook

Grimes earned a second Coretta Scott King Honor Book Award in 1998 for her young adult novel *Jazmin's Notebook*. Based on her own experience, this book tells the story of an African-American teenager named Jazmin who endures a difficult childhood in the 1960s. Her father dies, and her mother is sent to a mental hospital. Jazmin lives in a series of foster homes until



she finally moves into a small apartment in Harlem with her protective older sister, CeCe. Jazmin copes with her problems by writing poetry and sharing her thoughts with her journal. "An articulate, admirable heroine, Jazmin leaps over life's hurdles with agility and integrity," wrote a reviewer for *Publishers Weekly*.

Grimes faced two major challenges in writing *Jazmin's Notebook*: composing poems in Jazmin's voice, and writing a novel after focusing on poetry for many years. "Moving from poetry to prose was a giant step outside of my comfort zone," she recalled. "To overcome that obstacle, I treated the first third of the book as if it were a collection of poetry, writing each chapter like a long poem, casting the sentences accordingly. Only after each chapter was complete did I reformat the work as prose. By the second third of the book, I was once again comfortable enough with prose to write it directly."

Grimes challenged herself in a new way while writing her 1999 book *Aneesa Lee and the Weaver's Gift*. This collection of 13 related poems uses the craft of weaving to explore the life of Aneesa Lee, a talented young girl of mixed African-American and Japanese heritage. "I wanted to create a book with an element of story in which the basics of the weaver's craft were made both intelligible and interesting for young readers," the author stated. "The story of Aneesa Lee follows her through the process of weaving cloth, from spinning yarn and dying it, to beating the threads into place, to removing the cloth from the loom. Along the way, we learn about Aneesa as a character, about her nearest relatives, and how their love for each other weaves them together as a family." *Aneesa Lee and the Weaver's Gift* received positive reviews and won a Parents' Choice Gold Award. "For adult weavers, the book will be a treasure, and for children, it serves as a glimpse into the intricacies not only of weaving, but the patterns of daily life," wrote a reviewer for *Publishers Weekly*.

Bronx Masquerade

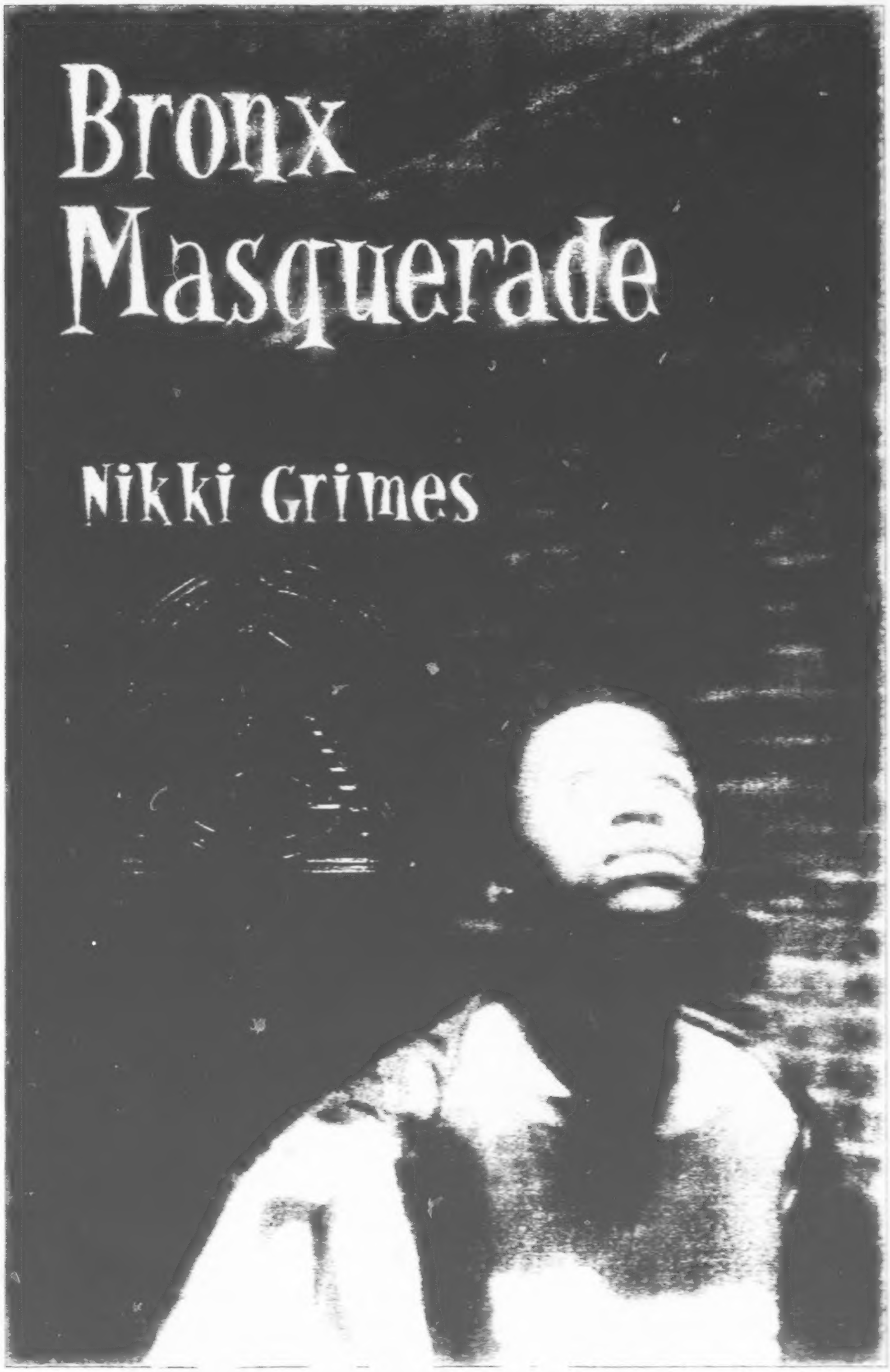
Grimes's next book, the young adult novel *Bronx Masquerade* (2002), has proven to be her most successful book yet. *Bronx Masquerade* follows 18 ethnically diverse high school students in the Bronx. Their teacher, Mr. Ward, teaches them about the Harlem Renaissance—a period of artistic growth in African-American literature that took place during the 1920s in Harlem, a section of New York City. When Mr. Ward assigns the class to write a final essay on the topic, one student suggests that they be allowed to compose poetry instead. The poetry assignment is so popular that the class starts holding weekly poetry slams. All the students reveal their private dreams and struggles in their poetry, which helps them overcome their differences and come together as a group.

> *In* Bronx Masquerade, *Grimes explained, "I wanted to explore the interior landscapes of a diverse group of characters, and I believed poetry to be the most effective way to get to the heart of those characters."*

Grimes got the idea for *Bronx Masquerade* by visiting a California high school class taught by her friend and fellow writer, Drew Ward. Ward and Grimes were both founding members of Montage, a group of artists and writers that got together to critique each other's work. Grimes noted that the toughest part of writing the book was writing poetry in the distinct voices of 18 different students. "I wanted to explore the interior landscapes of a diverse group of characters," she explained, "and I believed poetry to be the most effective way to get to the heart of those characters."

Bronx Masquerade proved popular among readers and critics alike. A writer for *School Library Journal* called the novel "a flowing, rhythmic portrait of the diversity and individuality of teen characters in a classroom," adding that "Grimes gives young people exactly what they're looking for—real characters who show them they are not alone." After two near misses, Grimes won her first Coretta Scott King Award from the American Library Association for her novel *Bronx Masquerade*. The American Library Association noted that "Grimes boldly offers a glimpse into the heart and suffering of each student, who like many contemporary youth, struggle to discover their identity."

Grimes said that she hoped young adults would take away the following messages from the book: "Be true to yourself; never judge a book by its



Bronx Masquerade
Nikki Grimes

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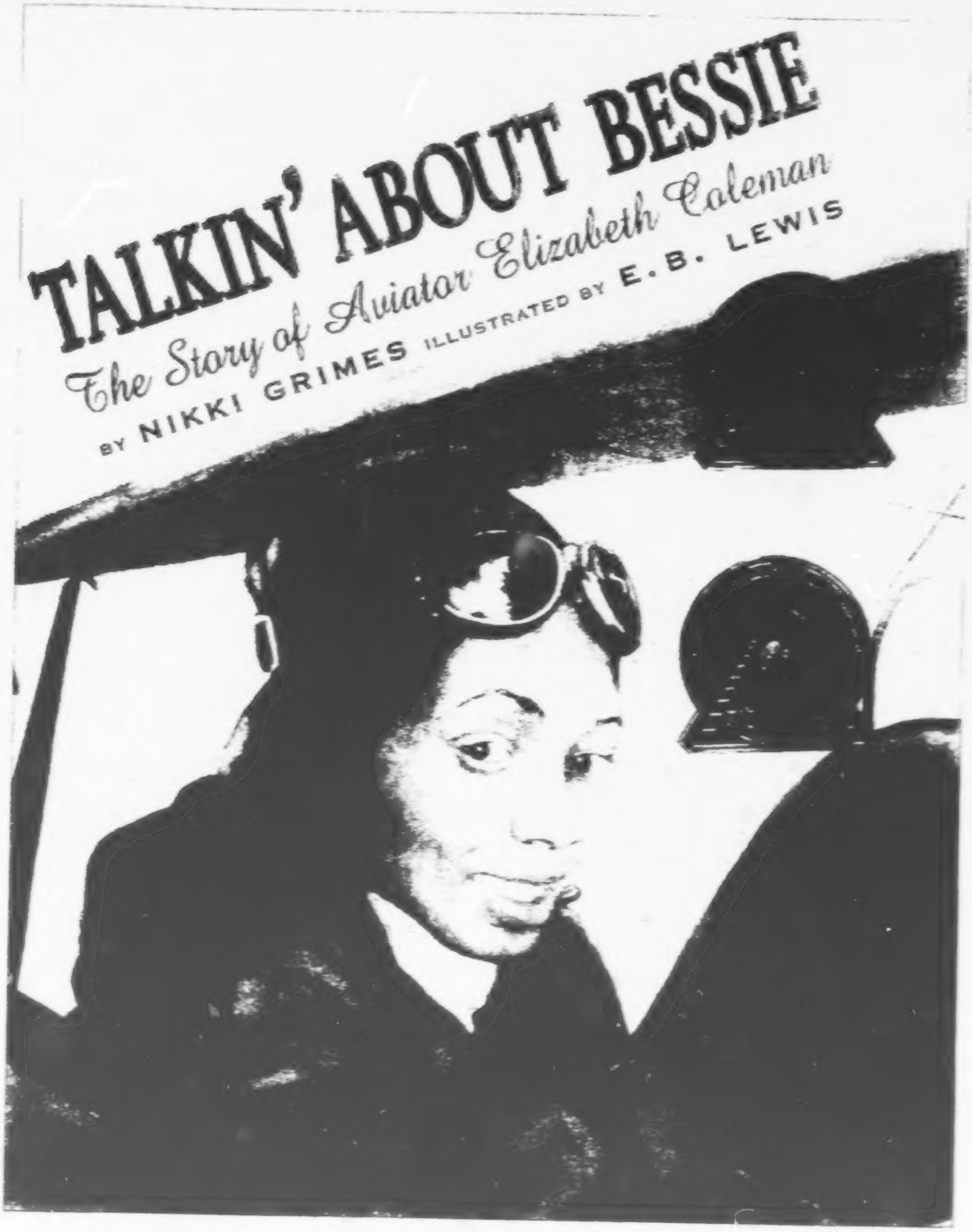
TALKIN' ABOUT BESSIE
The Story of Aviator Elizabeth Coleman
BY NIKKI GRIMES ILLUSTRATED BY E. B. LEWIS

cover; realize we are all complex individuals, more alike than we are different; and poetry is a powerful tool for self-expression, and self-exploration."

Other Books

Adding to the thrill of winning her first Coretta Scott King Award, Grimes accomplished a rare feat by also claiming the Coretta Scott King Honor Book Award the same year for her 2002 book *Talkin' about Bessie: The Story*

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of Aviator Elizabeth Coleman. "I was blown away," she recalled. "It's very rare that anyone wins an award and an honor." This fictionalized biography tells the inspiring story of the first black woman to fly an airplane. Born in Texas in 1892, Coleman worked in the cotton fields but still managed to complete her education. She became determined to learn to fly, but found out that American flight schools only accepted white male students. She taught herself French and sailed to France, where she became an accomplished pilot and flight instructor. She died in a plane crash in 1926, at the age of 34. Grimes presents the details of Coleman's life through a series of 20 poetic speeches by mourners at her funeral. Writing in *Black Issues Book Review,* Lynda Jones called the book "a rich and loving account of one young woman's desire to follow her dream, and the joy of having done that."

Grimes's body of work also includes a number of picture books for children. Her 1999 book *My Man Blue,* for example, is a story told in verse about a fatherless African-American boy and his developing relationship with a rough-looking man named Blue. Her 2001 book *A Pocketful of Poems* is a celebration of words and wordplay. In a review for *Booklist,* GraceAnne DeCandido stated that "There's so much vibrant energy and freshness [that] the book will dance into the hearts of children right away."

> ***"Even when the narratives I write are not historically true, they're always emotionally true. In other words, I write about feelings I've felt, fears I've wrestled with, dreams that have filled my imagination."***

Religion has been a frequent topic of Grimes's work over the years. In her 1996 poetry collection *Come Sunday,* for example, a bright young girl named LaTasha describes the exciting sights and sounds of Paradise Baptist Church. In her 2002 poetry collection *When Daddy Prays,* a small boy watches how his father's religious faith affects his life. "Brimming with love and faith, Grimes's poems celebrate a father's devotion as seen through the eyes of his child," Patricia Pearl Dole wrote in *School Library Journal.* "Conversational, simple, and deeply moving, they stress the man's reliance on God in all aspects of his life."

Enjoying the Challenge of Writing

Grimes typically writes between three and six books each year. She writes in the morning six days per week and spends the afternoons talking with editors or attending poetry readings or book signings. Grimes does not have a formal office, but instead writes "all over the house. Have pen, will travel! I also take a pad with me on morning walks and jot down notes along the way. I've been known to compose whole poems that way."

Grimes feels a strong need to write. "Stories rise up in me demanding to be told, and I obey," she said. "I feel fortunate that the people I share my stories with seem to enjoy and learn from them." Most of her work is drawn from her own experiences, especially those of her childhood. "In general, my fiction is autobiographical. My life and travels have been difficult, but, in surmounting those difficulties, I have learned much that I wish to share. There's no better way to do that than through my work," she explained. "Even when the narratives I write are not historically true, they're always emotionally true. In other words, I write about feelings I've felt, fears I've wrestled with, dreams that have filled my imagination."

> *"Like many African-American authors, I strive to create positive images, to counteract negative stereotypes of the African-American community, and to explore a greater depth of character than the media generally assigns people of African descent. But every time I put pen to paper, I'm also writing to stretch myself. Otherwise, I feel I'm not doing my job."*

Grimes feels a strong sense of responsibility in writing for a young audience. She views her books as "a last chance to impact the next generation to be sent out into the world. It's a challenge, a joy, and a great responsibility." As an African-American writer, Grimes feels a special need to connect with readers who share her ethnic background. "The responsibility for creating quality literature and learning materials for black children rests with the black writer," she stated. "I, for one, have accepted that responsibility and, while I do not write for children alone, I write for children first."

In each of her books, Grimes tries to incorporate something new in order to challenge herself and her readers. "Easy doesn't interest me," she declared. "It never did. In art, and in life, I'm a sucker for a challenge. I like to take on work that frightens me, that I'm not sure I can pull off, that makes me dig deep. It isn't enough to write with a mandate, although I do. Like many African-American authors, I strive to create positive images, to counteract negative stereotypes of the African-American community, and to explore a greater depth of character than the media generally assigns people of African descent. But every time I put pen to paper, I'm also writing to stretch myself. Otherwise, I feel I'm not doing my job."

HOME AND FAMILY

Grimes lived in Seattle, Washington, for several years after she became a full-time writer. In 1999 she moved to Corona, California, to be near her colleagues in the Montage artists' group. She is unmarried and had one daughter, Tawfiqa, who is now deceased.

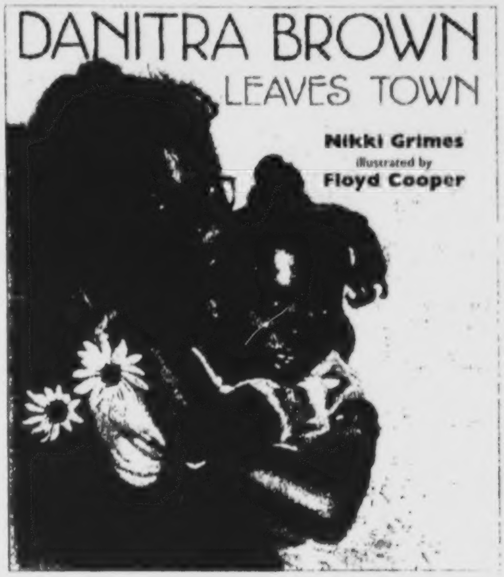
HOBBIES AND OTHER INTERESTS

Grimes enjoys a number of hobbies in her free time, including reading, cooking, walking, and playing word games. She also travels widely. "I inherited my father's passion for travel, and have been to such places as China, Russia, Austria, Trinidad, and Tanzania," she noted. The six years she spent living in Sweden introduced her to her favorite hobby, knitting. She recently began incorporating knitting into works of fiber art, including beaded sweaters and jewelry and handmade cards.

SELECTED WRITINGS

Poetry

Something on My Mind, 1978
From a Child's Heart, 1993
Meet Danitra Brown, 1994
C Is for City, 1995
Come Sunday, 1996
It's Raining Laughter, 1997
A Dime a Dozen, 1998
Aneesa Lee and the Weaver's Gift, 1999
Hopscotch Love: A Family Treasury of Love Poems, 1999
My Man Blue, 1999
A Pocketful of Poems, 2000
Is It Far to Zanzibar? Poems of Tanzania, 2000
Shoe Magic, 2000
Stepping Out with Grandma Mac, 2000
When Daddy Prays, 2000



Danitra Brown Leaves Town, 2002
Under the Tree: Poems of Christmas, 2002

Fiction

Growin', 1977
Wild, Wild Hair, 1996
Jazmin's Notebook, 1998
At Break of Day, 1999
Bronx Masquerade, 2002

Nonfiction

Malcolm X: A Force for Change, 1992
Talkin' about Bessie: The Story of Aviator Elizabeth Coleman, 2002

HONORS AND AWARDS

Children's Book of the Year (Bank Street College): 1977, for *Growin'*; 1998, for *Jazmin's Notebook*
Best Books of the Year (Child Study Association): 1977, for *Growin'*
Notable Book (American Library Association): 1978, for *Something on My Mind;* 1994, for *Meet Danitra Brown;* 1997, for *Come Sunday*
Benjamin Franklin Picture Book Award: 1994, for *From a Child's Heart*
Parents' Choice Gold Award: 1999, for *Aneesa Lee and the Weaver's Gift*
Coretta Scott King Award (American Library Association): 2003, for *Bronx Masquerade*
Kerlan Award (Kerlan Collection of Children's Literature, University of Minnesota): 2003

FURTHER READING

Books

Contemporary Authors, Vols. 77-80, 1979
Contemporary Authors, New Revision Series, Vol. 60, 1998
Eighth Book of Junior Authors and Illustrators, 2000
St. James Guide to Children's Writers, 1999
Something about the Author, Vol. 93, 1997
Who's Who among African Americans, 2002

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Periodicals

Book Links, Sep. 1999, p.46
Houston Chronicle, Feb. 9, 2003, p.19
Riverside (Calif.) Press Enterprise, Nov. 6, 1999, p.B1; Feb. 17, 2000, p.D1; Feb. 24, 2003, p.B1
School Librarian's Workshop, Apr. 2001, p.5
Time for Kids, Feb. 2003, p.8

Online Articles

http://www.penguinputnam.com
(*PenguinPuntam.com,* "Interview with Nikki Grimes on *Bronx Masquerade,*" Spring 2002)

Online Databases

Biography Resource Center Online, 2003, articles from *Contemporary Authors Online,* 2003; *St. James Guide to Children's Writers,* 1999; and *Who's Who among African Americans,* 2002

ADDRESS

Nikki Grimes
Penguin Putnam Young Readers Group
345 Hudson Street
New York, NY 10014

WORLD WIDE WEB SITES

http://www.nikkigrimes.com
http://www.visitingauthors.com
http://www.penguinputnam.com

Laura Hillenbrand 1967-

American Writer
Author of the Award-Winning Nonfiction Book
Seabiscuit: An American Legend

BIRTH

Laura Hillenbrand was born on May 15, 1967, in Fairfax, Virginia. Her father, Bernard Hillenbrand, was a lobbyist (a person who tries to influence legislators on behalf of a client or employer) who later became a Methodist minister. Her mother, Elizabeth Hillenbrand, was a journalist for the *Washington Post* and then a psychiatrist. Laura was the youngest of four children in her family. She has two sisters and a brother. Her parents divorced when she was nine years old.

YOUTH

Hillenbrand grew up in Bethesda, Maryland, a comfortable suburb of Washington, D.C. An active and healthy child, she engaged in a wide assortment of sports, including competitive tennis and swimming. But her favorite outdoor pursuit was horseback riding, a skill she picked up at an early age.

Hillenbrand traces her early love for horses and horseback riding to the weekends and summers she spent on her father's family farm in Sharpsburg, Maryland. The farm was located right next to Antietam National Battlefield, a historic park that was the site of one of the greatest battles of the American Civil War. Hillenbrand and her older siblings spent many afternoons exploring the peaceful grounds of the park, and they occasionally found bullets, belt buckles, and other artifacts left behind from the 1862 battle. But she spent most of her free time tending horses in the barn or riding them across the farm's wide green pastures.

According to Hillenbrand, most of the horses her family acquired came from owners who had abused or neglected them. A horse lover himself, Bernard Hillenbrand became known for his willingness to take in horses that no one else wanted. This kindness gave Hillenbrand an opportunity to develop her deep love and understanding of horses. "We had a kind of mini herd of horses," she recalled. "My sister [Susan] and I would ride them, bareback. One horse, a stallion, who really had been abused and did not want to be ridden . . . well, I rode him and I got thrown. I must have skidded on my face because I lost an eyebrow and who knows how much other skin! We just rode them, no helmets, no tack. Later I did some showing [at horse riding competitions], got a few ribbons. I just loved horses for the joy of riding. When you learn to ride bareback, with twine for a bridle, you become pretty unthrowable."

As Hillenbrand grew older, she often used money she earned from babysitting to buy bus tickets to area racetracks. She spent hours at the tracks, marveling at the speed and grace of the horses as they pounded past her seat in the grandstand. On one occasion, she and her sister Susan even combined all of their savings to rescue a horse by themselves. They learned that the owner of a neglected three-year-old filly with an infection was about to sell her to a slaughterhouse rather than pay a veterinarian to treat her problems. Horrified at the thought of the horse being sent to its death, "Susan and I dreamed up a little scheme," Hillenbrand said. "We covered the horse in mud to make her look really bad. Then we had all the grooms and everyone just attach themselves to the extremities of the owner and beg him to sell the horse to us instead of the slaughter dealer. . . . We sold everything we had and drained our babysitting accounts to buy this horse, and it was very much worth it."

The Hillenbrand girls took the filly home to the family farm, where they gave it the name Allspice and set about nourishing it back to health. "She was a skeleton, but she pulled out and was so sweet," she remembered. "She blossomed into an extraordinarily beautiful creature who bonded with us the way dogs sometimes bond to their owners." Allspice often followed the family car down the driveway, and she became excited whenever a member of the Hillenbrand family approached the pasture. As she grew older she even learned to turn the outside doorknobs of the farmhouse with her lips, enabling her to poke her head in and whinny greetings to the family as they gathered around the dinner table. "We lost her a couple years later to a terrible illness called Potomac Fever, but she was the most wonderful animal I've ever had in my life," Hillenbrand recalled. "Even today, I still get emotional about her death."

"

"We had a kind of mini herd of horses. My sister [Susan] and I would ride them, bareback. One horse, a stallion, who really had been abused and did not want to be ridden . . . well, I rode him and I got thrown. I must have skidded on my face because I lost an eyebrow and who knows how much other skin! We just rode them, no helmets, no tack. Later I did some showing [at horse riding competitions], got a few ribbons. I just loved horses for the joy of riding. When you learn to ride bareback, with twine for a bridle, you become pretty unthrowable."

"

EDUCATION

Hillenbrand attended school in Bethesda, where she often felt lost in a sea of other students. These feelings were particularly intense in her large high school. During those years, she recalled that she and her classmates seemed like "herds of bison moving through the hallways to get from one class to another. People didn't take notice of individual students, so whatever talents people had—and whatever problems people were having—were overlooked."

Seabiscuit and Red Pollard.

After earning her high school diploma in the spring of 1985, Hillenbrand enrolled at Kenyon College in Gambier, Ohio. Looking back, she describes her decision to attend Kenyon as "the best [one] I ever made in my life. . . . Kenyon turned me around and started my life in the direction it's gone ever since," she explained. "I became a straight-A student as soon as I got there, and I'd never been that before and never thought I would be that. I had a feeling of being supported the entire time I was there." Hillenbrand found a particularly strong mentor in Megan Macomber, who was one of her English instructors. "She was the first person in my life who told me, 'You should be writing, this should be what you do with your life,'" she said. "It really inspired me. I still have the note she wrote telling me that."

By her sophomore year, Hillenbrand had decided to major in English and history in hopes of building a career as a history teacher. In addition, she enjoyed a vibrant social life outside of the classroom, and she continued to swim, play tennis, and go horseback riding on a regular basis.

On her way back to college at the end of spring break in March 1987, however, Hillenbrand became violently ill. She assumed that she was suffering from a severe case of food poisoning, but by the time she reached the Kenyon campus she was in such terrible condition that friends frantically called paramedics for emergency assistance. Over the next several days, her health steadily worsened. "Everything I ate made my abdomen balloon," she recalled in the *New Yorker.* "I radiated heat, and my joints and muscles felt bruised. Every day on the way to classes, I struggled a little harder to make it up the hill behind my apartment. Eventually, I began stopping halfway to rest against the trunk of a tree."

> *"Everything I ate made my abdomen balloon. I radiated heat, and my joints and muscles felt bruised. Every day on the way to classes, I struggled a little harder to make it up the hill behind my apartment. Eventually, I began stopping halfway to rest against the trunk of a tree."*

After three weeks, Hillenbrand became so weak that she was not even able to sit up in bed by herself. At that point, doctors were unable to diagnose or treat her illness. She soon became so sick that it was impossible for her to attend class or pursue her studies. She finally came to the bitter conclusion that she would have to return home until she felt better. Unfortunately, Hillenbrand still struggles with her health, and she was never able to resume her college education.

CAREER HIGHLIGHTS

Hillenbrand has written numerous articles about horse racing over the years, but she is best-known for her 2001 book *Seabiscuit: An American Legend*. This work tells the remarkable story of Seabiscuit, a racehorse that rose out of obscurity to become one of the most famous figures in American sports history. A critically acclaimed bestseller, *Seabiscuit* was also adapted into a major motion picture in 2003. But in many respects, Hillenbrand's battle to produce the book is just as inspiring as the story of Seabiscuit and the men who nurtured him to greatness.

Seabiscuit, wearing the victory flower garland, is shown with Red Pollard after winning at Suffolk Downs in Boston on August 7, 1937.

Struggling with CFS

After Hillenbrand was struck down by illness in March 1987, she wondered if she would ever be able to build an independent life for herself. "A walk to the mailbox on the corner left me so tired that I had to lie down," she wrote in a *New Yorker* article about her illness. "Sometimes I'd look at words or pictures but see only meaningless shapes. I'd stare at clocks and not understand what the positions of the hands meant. . . . In conversation, I'd think of one word but say something completely unrelated: 'hotel' became 'plankton'; 'cup' came out 'elastic.' I couldn't hang on to a thought long enough to carry it through a sentence. When I tried to cross the street, the motion of the cars became so disorienting that I couldn't move."

In addition, Hillenbrand struggled to deal with the attitudes of people who doubted the severity of her illness. "I had difficulties with just about everyone taking it seriously at first," she remembered. "I definitely had a lot of problems with people thinking that this is some sort of hypochondria or some sort of willful attempt to get attention." As the months passed by, many of her most valued friendships faded away. "After one or two get-well cards I stopped hearing from [my friends]," she said. "Now and then, I

Red Pollard on Seabiscuit, at the Yonkers Handicap at Empire City Race Track on July 24, 1937. Seabiscuit's winning time of 1:44 broke a track record that had stood for 20 years.

called people I had known in high school. The conversations were awkward and halting, and I felt foolish. No one knew what to say. Everyone had heard rumors that I was sick. Someone had heard I had AIDS. Another heard I was pregnant. . . . I was ashamed and angry and indescribably lonely."

After nearly a year of tests and visits with various doctors, Hillenbrand was finally diagnosed with Chronic Fatigue Syndrome (CFS). "Strangely enough, it was a wonderful day," she said. "I finally knew what I had and that I probably wasn't going to die." Still, the diagnosis left her full of doubts about her future. The cause of CFS is unknown, although many researchers believe that it involves a breakdown in the immune system. A cure for the mysterious illness has yet to be found. An estimated 800,000 people suffer from the disease, most of them women. Hillenbrand knew that some people suffering from CFS grow stronger over the course of years and are able to lead fairly normal lives. But she was also aware that some people with CFS spend the rest of their lives unable to perform such basic tasks such as walking up stairs or making dinner for themselves.

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Unfortunately, Hillenbrand was gripped by a particularly crippling case of CFS. Living at home with her mother, she was confined to home for months and even years at a time, and she found that the disease "expressed itself not only as debilitating exhaustion, at times bordering on near paralysis, but also as crippling vertigo." Hillenbrand explained how the vertigo [dizziness] made her feel: "The room appears to be moving and flexing all the time. . . .The floor feels like it's pitching up and down. Sometimes [I feel like] I'm spinning. Sometimes my eyes actually roll involuntarily to the left. So reading and writing is actually very difficult, which is an especially cruel punishment for an author."

The early 1990s marked a particularly depressing period in her life. From 1991 to 1993, Hillenbrand spent virtually all of her time in bed, but vertigo made it impossible for her to read or write. "For as long as two months at a time, I couldn't get down the stairs," she said in the *New Yorker*. "The smallest exertion plunged me into a 'crash.' First, my legs would weaken and I'd lose the strength to stand. Then I wouldn't be able to sit up. My arms would go next, and I'd be unable to lift them. I couldn't roll over. Soon, I would lose the strength to speak. Only my eyes were capable of movement. At the bottom of each breath, I would wonder if I'd be able to draw the next one."

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Building a Career as a Writer

Despite the devastating effects of CFS, Hillenbrand was determined to build a career for herself. She knew that she could not handle a regular office job, so she decided to make a living as a freelance writer. Beginning in 1988, she wrote articles on such subjects as veterinary medicine, horse racing, and other topics related to horses. She even wrote pieces on the U.S. government's policies on wild horse populations and scandals in the horse show industry. But Hillenbrand concealed her illness from the magazines for which she wrote. She worried that her writing assignments would dry up if the editors knew about her frail physical condition.

By 1995 Hillenbrand had become a recognized authority on horses and horse racing. She even became a contributing editor and writer for *Equus*, a prestigious magazine targeted at riders, trainers, breeders, and veterinarians of horses. As a member of the *Equus* staff, Hillenbrand tackled a wide range of issues in her writing. But she was always drawn back to her lifelong love of horse racing. "The racetrack is a universe unto itself," she said. "There is no place like it in the world, in the sports world or in any other part of the world, because it's a world predicated on risk. Everybody there is investing in a gamble, whether they're putting $2 on a racehorse or getting on the back of a racehorse and riding him."

In 1996 Hillenbrand left her mother's house to move into a small apartment in Washington, D.C. She still could not do many of the everyday activities that healthy people take for granted, but by this time she felt as healthy as she had in years. She took brief walks around her neighborhood, and even managed to go grocery shopping by herself. "I had lived for so long in silence and isolation that the world was a sensory explosion," she recalled. "After years of seeing people almost exclusively on television, I found their three-dimensionality startling: the light playing off their faces, the complexity of their hands, the strange electric feel of their nearness."

> ***"Seabiscuit was an unlikely champion. He was a rough-hewn, undersized horse with a sad little tail and knees that wouldn't straighten all the way. At a gallop, he jabbed one foreleg sideways, as if he were swatting flies. For two years, he fought his trainers and floundered at the lowest level of racing, misunderstood and mishandled."***

Learning about Seabiscuit

In 1997 Hillenbrand decided to write an article about Seabiscuit, a famous racehorse that competed on tracks across the United States during the late 1930s. As a young horse, Seabiscuit had shown no talent on the track. In fact, he lost his first 17 races. "Seabiscuit was an unlikely champion," Hillenbrand wrote. "He was a rough-hewn, undersized horse with a sad little tail and knees that wouldn't straighten all the way. At a gallop, he jabbed one foreleg sideways, as if he were swatting flies. For two years, he fought his trainers and floundered at the lowest level of racing, misunderstood and mishandled."

Seabiscuit and War Admiral in their match race at Pimlico in Baltimore, Maryland, on November 1, 1938. Seabiscuit beat War Admiral, the winner of the 1937 Triple Crown, finishing four lengths ahead and setting a new track record. Ironically, in this famous race, Seabiscuit was ridden not by Pollard, who was recovering from injuries at the time, but instead by jockey George Woolf.

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Owner Charles Howard (left) and trainer Tom Smith (right) are pictured with Seabiscuit and jockey George Woolf after Seabiscuit beat War Admiral.

But the horse's fortunes changed forever after a wealthy automobile dealer named Charles Howard purchased him on a hunch. Over the next several months, Howard hired a mysterious horse trainer named Tom Smith and a half-blind, failed prizefighter and struggling jockey named Red Pollard (as well as other jockeys) to explore Seabiscuit's potential. During the late 1930s Smith and Pollard tapped into the horse's incredible talent and competitive fire, and by 1938 Seabiscuit was the most famous racehorse in America. In fact, newspapers devoted more space to the thoroughbred than they did to such major world figures as U.S. President Franklin D. Roosevelt or German leader Adolf Hitler. In late 1938, Seabiscuit capped his amazing rise to greatness by facing off against War Admiral in a two-horse race. The towering War Admiral had just claimed horse racing's Triple Crown by winning the three most prestigious horse races in the United States: the Kentucky Derby, the Preakness Stakes, and the Belmont Stakes. Many people thought that Seabiscuit's spunky spirit would be no match for War Admiral's power and speed. But Seabiscuit defeated War Admiral in a pulse-pounding race that captured the imagination of the entire country. Ironically, in this famous race, Seabiscuit was ridden not by

Pollard, who was recovering from injuries at the time, but instead by jockey George Woolf.

Hillenbrand's article on Seabiscuit, called "Four Good Legs Between Us," appeared in the July/August 1998 issue of *American Heritage* magazine. Her account of Seabiscuit's rise to fame received the prestigious Eclipse Award, the highest prize in the world of equestrian journalism. It also prompted numerous book publishers and filmmakers to rush to her door. The publishing houses believed that a book-length treatment of the Seabiscuit story would be popular with readers, while the film studios thought that the dramatic tale might be irresistible to moviegoers.

> *As Hillenbrand explored every aspect of the lives of Seabiscuit and the men who helped make him a champion horse, she realized that "this is the kind of story you wait your whole career to tell. I couldn't believe the kind of story that was tumbling out of my research. . . . Every morning I woke up happy because I knew I was going to spend the day with these men and with this horse."*

Hillenbrand was delighted by the attention. Within a matter of weeks she signed contracts with both a book publisher (Random House) and a film studio (Universal). In fact, she signed both deals before she even started writing the *Seabiscuit* book. "It was initially frightening," she admitted. "People think I must have been turning cartwheels on the night I sealed the movie deal—which was only two days after sealing the book deal—but I was really quite terrified. . . . I think if I had been writing fiction, where the work is entirely dependent on the writer's creativity and the potential directions the narrative might take are infinite, I might have frozen. But with nonfiction, the task is very straightforward: Do the research, tell the story. Having a lot of people suddenly depending on me to get the job done was a marvelous motivator. The book and movie deals seemed to flip a switch in my head, and off I went."

Writing *Seabiscuit*

As the months passed by, Hillenbrand conducted dozens of telephone interviews. She also used the U.S. Library of Congress's lending program to borrow old newspapers and magazines from the Seabiscuit era. In addition, she read countless biographies of horses, jockeys, and trainers of the

1930s and 1940s. As Hillenbrand explored every aspect of the lives of Seabiscuit and the men who helped make him a champion horse, she realized that "this is the kind of story you wait your whole career to tell. I couldn't believe the kind of story that was tumbling out of my research. . . . Every morning I woke up happy because I knew I was going to spend the day with these men and with this horse."

Indeed, Hillenbrand did not want to just tell the story of Seabiscuit. She also wanted to explore the lives of trainer Tom Smith and jockey Red Pollard. "Smith had a rare gift for understanding horses and knowing how to work with them," she explained. "Seabiscuit was completely transformed by this man." Pollard, meanwhile, helped unlock Seabiscuit's talent despite suffering from a series of terrible injuries. "Red and I have something in common—the frailty of our bodies," Hillenbrand commented. "I understood his frustration and pain and his willingness to sacrifice his well-being to achieve something."

In addition, Hillenbrand wanted to explore other themes and subjects in her book. For example, she hoped to give readers a glimpse of the intelligence and spirit that horses possess. "I've spent a huge amount of time with horses, and in the company of animals, my whole life," she explained. "And the more time you spend with them, the more you start seeing the analogies between yourself and them. Horses are just as complicated emotionally as people are; they come in just as many varieties of personality. And they react to the world in a way that's similar to us. . . . I have absolute conviction that racehorses love to compete. They do it on their own; if you leave them alone, they'll all race each other all day. And you can see it in their body language when they're out there on the track. They cannot wait to get going. They love this stuff."

"

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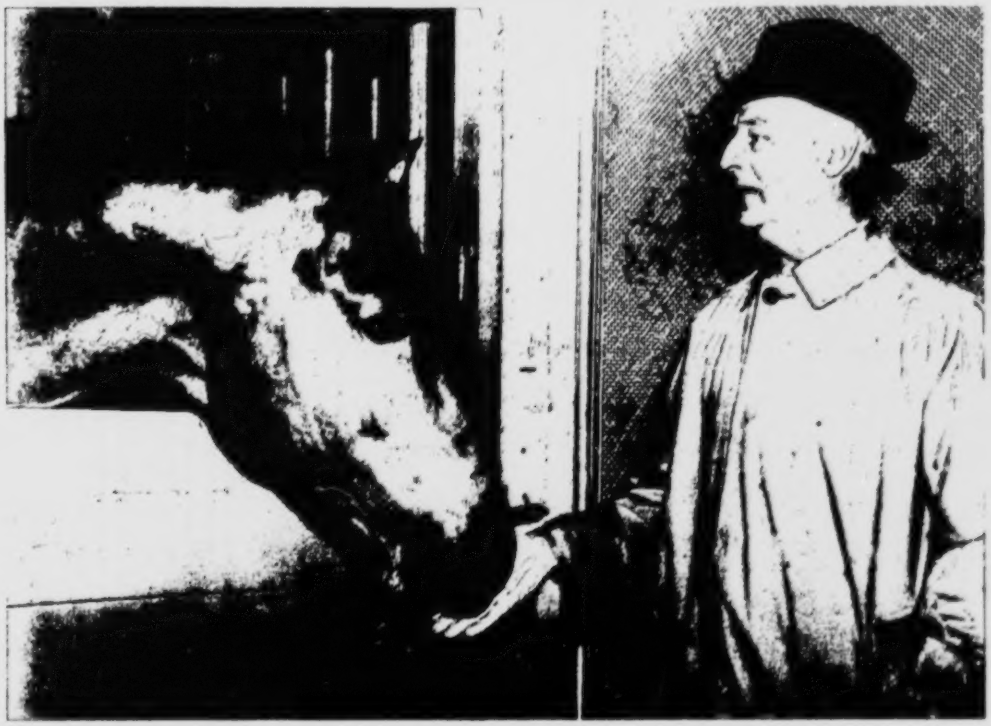

Seabiscuit nibbles on the hand of owner Charles Howard.

Hillenbrand also wanted to show readers that Seabiscuit came along during a period of American history in which people were desperate for heroic figures. Seabiscuit rose to fame during the final years of the Great Depression, a time of great economic pain and hardship. Many American families struggled to earn money for basic necessities like food, clothing, and shelter. "I wanted to give people a feel for what it was like," she said. "In terms of Seabiscuit, there are periods in history where people are looking for certain attributes. There are conditions in society where they want certain things. He came along in the depths of the Depression and people were looking for Cinderella stories that they could identify with. The average per capita income in the U.S. when he started running was $432 a year. So people were really in desperate shape. They were looking for somebody who was down and out like they were that they could identify with who could rise to the top. And this is true of the owner, trainer, and jockey as well. And when he came along something clicked, and he ceased to be just a racehorse running on the track. For the time he was running, he was a proxy [symbol] for a nation."

Finally, Hillenbrand wanted to give readers a sense of horse racing's importance in American society during the 1930s. "It was rapidly becoming

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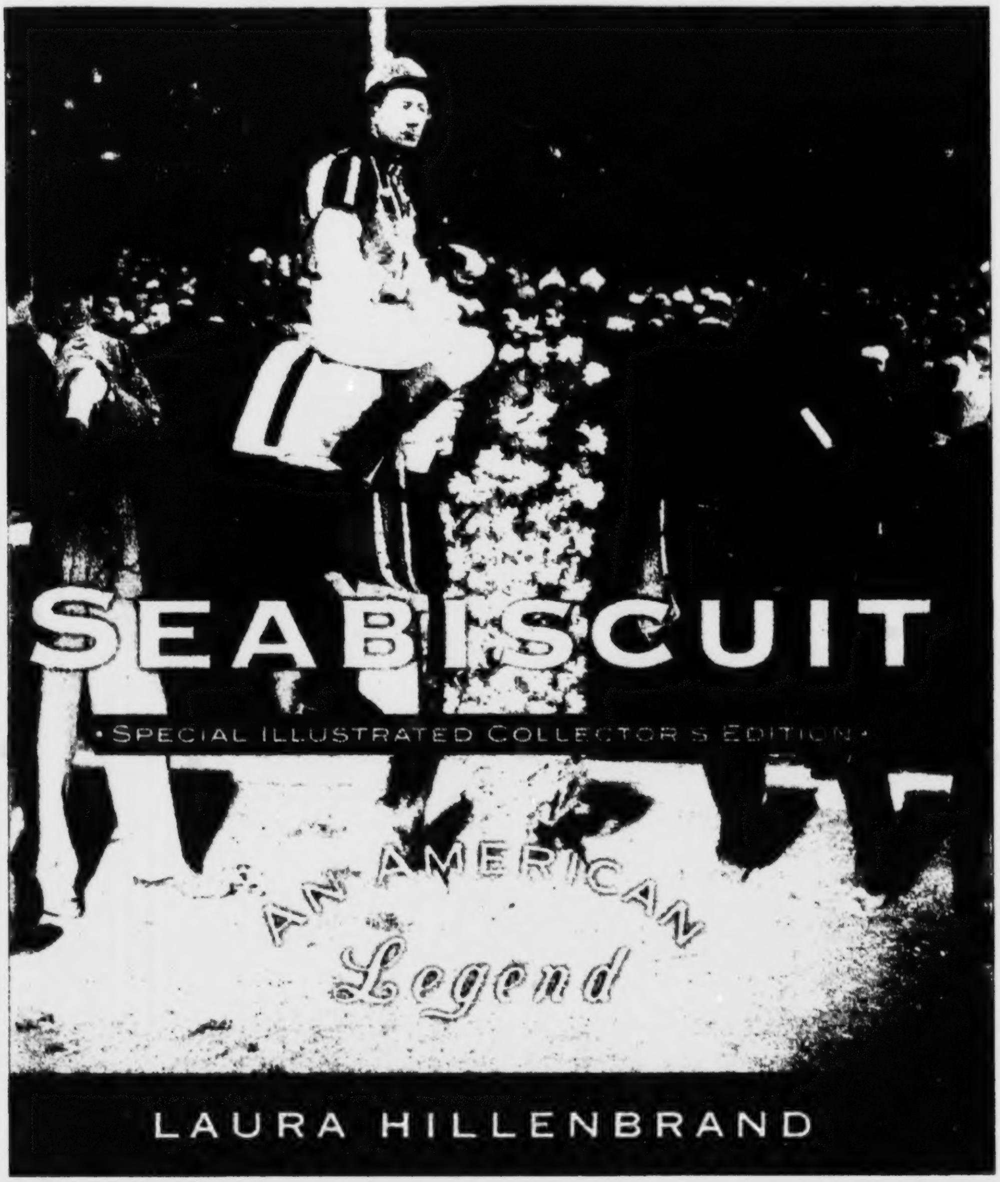
SEABISCUIT
• SPECIAL ILLUSTRATED COLLECTOR'S EDITION •
AN AMERICAN
Legend
LAURA HILLENBRAND

the most popular spectator sport by attendance in the country," she noted. By the time Seabiscuit met War Admiral in their famous race, Hillenbrand claims that "the whole nation [was] wrapped up in this rivalry. It was the perfect sell, this match, and the country was simply enthralled by the rivalry."

A Runaway Bestseller

In 2001 Random House published *Seabiscuit: An American Legend*. The book was immediately snapped up by readers across the country, and within

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three weeks of its release it was the top-selling nonfiction book in the nation. “I hoped it would be a best seller,” Hillenbrand admitted. “I knew the story was a really good story, and the fact that *American Heritage,* a straight history magazine which was not horsy at all, had thought it was a good story helped. And the thirst for the underdog story is a market that never dies. This is the greatest underdog story in history, I think that is a big part of its appeal.”

Seabiscuit also garnered rave reviews from newspapers, magazines, and other media outlets across the United States. *School Library Journal* called it a “well-written and compelling . . . story of a huge talent that almost went unrecognized until the right people came along. . . . Hillenbrand does a wonderful job in bringing an unlikely winner to life.” *Booklist* added that “Hillenbrand's detailed and dramatic re-creation of Seabiscuit's life and times is a remarkable testament to what four years of meticulous research and a writer's gift for storytelling can accomplish. And it's mighty good reading, even if you're not a racing fan.” And a reviewer in *USA Today* declared that “[Hillenbrand] makes the reader understand why Americans, crushed by the Depression, found so much hope, inspiration, and pleasure in the story of a small horse who rose from obscurity to become a champion.”

> *“Random House editor Jon Karp once said that Seabiscuit is a metaphor for my life, and he's right. The subjects that I've written about—the men and the horse—were radically different individuals, but the one thread that pulls through all of their lives and through the events that they live through together is the struggle between overwhelming hardship and the will to overcome it.”*

As the weeks passed by, even magazines that normally did not devote much attention to books chimed in with praise for Hillenbrand's account. *Sports Illustrated* observed that “it's a terrific story, but it's more than just a horse's tale, because the humans who owned, trained, and rode Seabiscuit are equally fascinating. . . . Hillenbrand's account of Seabiscuit's famous match race with War Admiral is alone worth the book's price.” *Business Week,* meanwhile, described Hillenbrand as a “a deft storyteller whose descriptions of [big] races are especially good, filled with images of pounding hooves and splattering mud. But *Seabiscuit* is more than a horse story. It is an account of the flowering of mass-spectator sport in an age when the public was starved for distraction. It also is an absorbing tale of the three quirky humans who brought out the best in Seabiscuit."

By year's end, *Seabiscuit* received numerous awards, including the William Hill Sports Book of the Year. It also was a finalist for the National Book Critics Circle Award. In addition, Hillenbrand and her book were featured on ESPN, National Public Radio, NBC News, PBS, and in dozens of major magazines, newspapers, and Internet sites.

Throughout this time, Hillenbrand seized on the media publicity to educate the public about the nature of Chronic Fatigue Syndrome. "As I lay in bed over the years, I wished that somebody prominent would go out and make an articulate case for CFS patients," she said. "So when Seabiscuit's success gave me the opportunity to take on that role, I thought, OK, that's what I'm going to try to do."

In virtually every interview she gave, Hillenbrand explained the nature of CFS and urged people to recognize it as a serious health issue. Her efforts were greatly appreciated by such people as Kim Kenney, head of the Chronic Fatigue and Immune Dysfunction Syndrome Association of America. According to Kenney, Hillenbrand "told her story so graciously and compellingly. Her triumph has not only inspired patients but has really made a difference in helping the public understand what people with this illness have to go through."

“

"Everything I do exhausts me, and I wake up every morning knowing that I'm going to take a lot of punishment that day, that I'm going to suffer a lot that day, and that's just what life is with this [disease]. The vertigo's very bad, I can barely read and write now, and that's part of having exhausted myself to finish this book. But it was worth it, I think."

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For her part, Hillenbrand believes that she was "exactly the right person" to tell the story of Seabiscuit and the men who guided her to success. "What my life has been like has helped me to understand these people and this story perhaps better than someone else might have," she said. "As soon as I began researching these people, I was positive that I wanted to get up every morning and have breakfast with them and live my life with them for a few years to come to understand them. I feel like they're people I could meet today and know intimately very quickly just because we have so much in common. . . . Random House editor Jon Karp once said that

Tobey Maguire in a scene from the movie Seabiscuit.

Seabiscuit is a metaphor for my life, and he's right. The subjects that I've written about — the men and the horse — were radically different individuals, but the one thread that pulls through all of their lives and through the events that they live through together is the struggle between overwhelming hardship and the will to overcome it."

The Seabiscuit Phenomenon

In 2002 Hillenbrand's life continued to revolve around the Seabiscuit story. "Because of the attention the book is getting, I'm still living and breathing Seabiscuit," she noted. "In some ways, I guess I am the keeper of the Seabiscuit flame, but I've never felt that this story belonged to me. I was just the messenger."

In 2002 the PBS program "American Experience" broadcast a one-hour documentary on Seabiscuit that featured newsreel footage of his great races as well as extensive interviews with Hillenbrand. The show was warmly received by both audiences and critics. As the *Boston Globe* stated, "Seabiscuit is simply one hell of a story at any length. . . . It's almost impossible to screw up, and 'American Experience' doesn't. . . . The program is superior television." Hillenbrand also worked as a consultant on the feature film *Seabiscuit*, which was released in July 2003. The movie stars Tobey Maguire as Pollard, Chris Cooper as Tom Smith, and Jeff Bridges as Charles

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Howard. Other Seabiscuit projects in which Hillenbrand has been involved include a heavily illustrated version of her book, which was released in the spring of 2003, and a version for children that will feature drawings by a top illustrator.

Hillenbrand admits that the publicity surrounding *Seabiscuit* took a toll on her health. "Everything I do exhausts me, and I wake up every morning knowing that I'm going to take a lot of punishment that day, that I'm going to suffer a lot that day, and that's just what life is with this [disease]. The vertigo's very bad, I can barely read and write now, and that's part of having exhausted myself to finish this book. But it was worth it, I think." In fact, she recognizes that she is not yet ready to take on another book project. "The process of writing *Seabiscuit* was an immensely demanding one; I gave everything I had to it, and collapsed afterward. I have to be physically ready to do that again before I write another book."

"Illnesses like this consume more than just your body; they become your identity. I had not been sick long before I felt I had lost myself in it, so that all I was to myself, and to everyone else, was a sick person. Writing gives me a means by which to redefine myself. It enables me to accomplish something that has nothing whatsoever to do with sickness, so it gives me a sense of dignity. I can be Laura the writer instead of Laura the invalid. Every word I write is a little victory against CFS."

Still, Hillenbrand assures her many fans that she has no intention of retiring. "Illnesses like this consume more than just your body; they become your identity," she stated. "I had not been sick long before I felt I had lost myself in it, so that all I was to myself, and to everyone else, was a sick person. Writing gives me a means by which to redefine myself. It enables me to accomplish something that has nothing whatsoever to do with sickness, so it gives me a sense of dignity. I can be Laura the writer instead of Laura the invalid. Every word I write is a little victory against CFS."

HOME AND FAMILY

Hillenbrand lives in Washington, D.C., with her longtime boyfriend Borden Flanagan, who is a professor of political philosophy at American University.

HOBBIES AND OTHER INTERESTS

Hillenbrand is a Civil War buff, and she enjoys reading all sorts of literature. She is particularly fond of older books. "I have a sense of guilt when I read something new that I'm missing something old that I really ought to pay attention to, because I think the best writing, with some very notable exceptions, was in the past, that the best writers have come and gone already, but their works remain and we should read them," she explained.

WRITING CREDITS

Seabiscuit: An American Legend, 2001

Hillenbrand has also written numerous articles on horse racing for *Equus* and other magazines.

HONORS AND AWARDS

Eclipse Award for Magazine Writing: 1998, for "Four Good Legs Between Us"
Booksense Nonfiction Book of the Year: 2001, for *Seabiscuit*
William Hill Sports Book of the Year: 2001, for *Seabiscuit*
Big Sport of Turfdom Award (Turf Publicists of America): 2002, for *Seabiscuit*

FURTHER READING

Books

Seabiscuit: An American Legend, 2001

Periodicals

Booklist, Jan. 15, 2001, p.900; Sep. 1, 2001, p.35;
Boston Globe, Oct. 24, 2002, p.D1; Apr. 19, 2003, p.D1
Business Week, Mar. 26, 2001, p.27
Entertainment Weekly, Dec. 21, 2001, p.58
Kansas City (MO.) Star, Apr. 20, 2002, p.F1
Kenyon College Alumni Bulletin, Spring 2001
Ladies' Home Journal, Nov. 2001, p.100
Library Journal, Apr. 1, 2001, p.106
New York Times, July 16, 2002, p.G7; Apr. 18, 2003, p.S6
New Yorker, July 7, 2003, p.56
People, Aug. 11, 2003, p.71

Publishers Weekly, Jan. 1, 2001, p.75
School Library Journal, Nov. 1, 2001
Smithsonian, Dec. 2002, p.58
Sports Illustrated, Mar. 5, 2001, p.445; May 14, 2001, p.30
US Weekly, Apr. 2, 2001, p.74; May 7, 2001, p.48
USA Today, July 23, 2001, p.D4; May 23, 2002, p.D1
Washington Post, Feb. 28, 2001, p.D6; Mar. 1, 2001, p.D7; Mar. 9, 2001, p.C1; Apr. 20, 2003, p.Y7; Apr. 21, 2003, p.C1; June 22, 2003, p.E3

Information for this biographical profile was also gathered from National Public Radio's April 7, 2001, and June 1, 2003, broadcasts of "Weekend Edition," and from the "Seabiscuit" episode of the "American Experience" PBS series.

Online Articles

http://www.cnn.com (CNN.com, "Author Escapes Illness with Stirring 'Seabiscuit,'" May 4, 2001)
http://www.equiery.com (*Equiery,* "The Equiery Interview: Author Laura Hillenbrand and Seabiscuit," Sep. 2001)
http://www.pbs.org/newshour (*Online NewsHour,* "Conversation: Seabiscuit," May 4, 2001)
http://www.webdelsol (*SolPix,* "An Interview with Laura Hillenbrand," 2002)

Online Databases

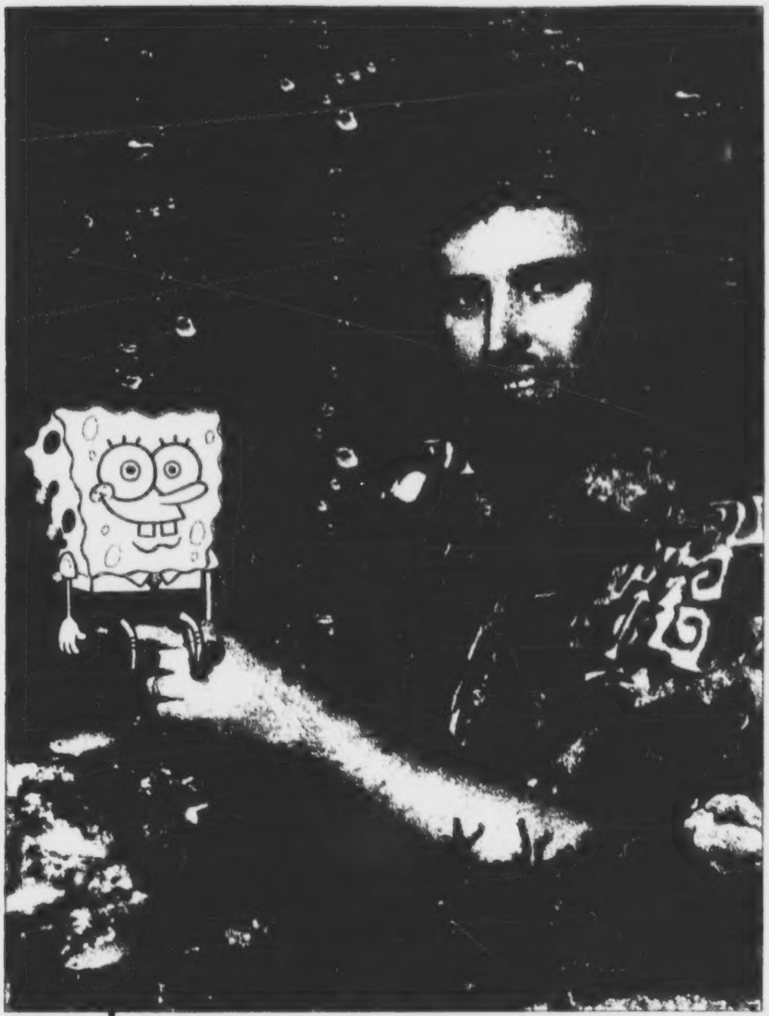
Biography Resource Center Online, 2003, article from *Contemporary Authors Online,* 2003

ADDRESS

Laura Hillenbrand
Random House
1745 Broadway
New York, NY 10019

WORLD WIDE WEB SITES

http://www.pbs.org/wgbh/amex/seabiscuit
http://www.seabiscuitonline.com



Stephen Hillenburg 1961-

American Animator, Writer, and Marine Biologist
Creator, Executive Producer, and Head Writer of the Nickelodeon Animated Television Series "SpongeBob SquarePants"

BIRTH

Stephen Hillenburg was born on August 21, 1961, in Fort Sill, Oklahoma. His father worked as a draftsman and designer for aerospace companies, and his mother taught visually handicapped students. He has one younger brother.

YOUTH

The Hillenburg family moved to Orange County, California, in the mid-1960s. Little information is available about Stephen's childhood. When an interviewer asked him to describe himself as a child, for example, he replied that he was "probably well-meaning and naive like all kids." He has also said that he loved drawing and going to the beach as a boy. When Hillenburg was 15 years old, he learned to snorkel at Woods Cove in Laguna Beach. This experience gave him a profound and lasting interest in the ocean and the creatures of the sea.

EDUCATION

Hillenburg graduated from Savanna High School in Anaheim, California, and then went on to attend Humboldt State University in Arcata, California. He earned a bachelor's degree in natural resources, with an emphasis on marine resources, in 1984. After working in the field of marine biology for three years, Hillenburg decided to continue his education at the California Institute of the Arts in Valencia. He earned a master's degree in experimental animation in 1992.

CHOOSING A CAREER

From the time his family moved to California, Hillenburg was fascinated by the ocean. His interest in marine life led him to study marine resources in college. Upon graduating from Humboldt State University in 1984, Hillenburg got a job at the Orange County Marine Institute. His work involved preparing exhibits and teaching children about life undersea and in tide pools. Tide pools are small, enclosed ponds that are created when seawater collects on a reef, rocky shore, or beach as the tide recedes. A wide variety of creatures live in tide pools, including sponges, octopi, crabs, and starfish. "We taught tide-pool ecology, nautical history, diversity, and adaptation," he recalled. "Working as a marine science educator, I had the chance to see how enamored [fascinated] kids are with undersea life, especially tide pool creatures."

Although Hillenburg enjoyed marine biology, he longed to find a way to express his creative side in his work. "I've always been interested in art and making things, but I chose not to go to art school because I thought I needed to do something else. Art was a tough way to make a living," he explained. "I've always done both. I just kind of figured that the marine biology would be a career and the art would be something I did for my own self-expression." Finally, after three years of teaching at the Orange

County Marine Institute, Hillenburg returned to school to pursue a graduate degree in animation. "Changing careers like that is scary," he admitted. "But the irony is that animation is a pretty healthy career right now and science education is more of a struggle."

During his years as a student at the California Institute of Arts, Hillenburg produced several short animated films. Two of these films, *The Green Beret* and *Wormholes*, have been exhibited in numerous international film festivals. In 1991 Hillenburg was one of six recipients of the annual Princess Grace Foundation-USA film grant award. This award was established to recognize and assist the career development of promising young artists in American theater, dance, and film. Hillenburg's success as a student filmmaker reassured him that pursuing a career in the arts was worthwhile.

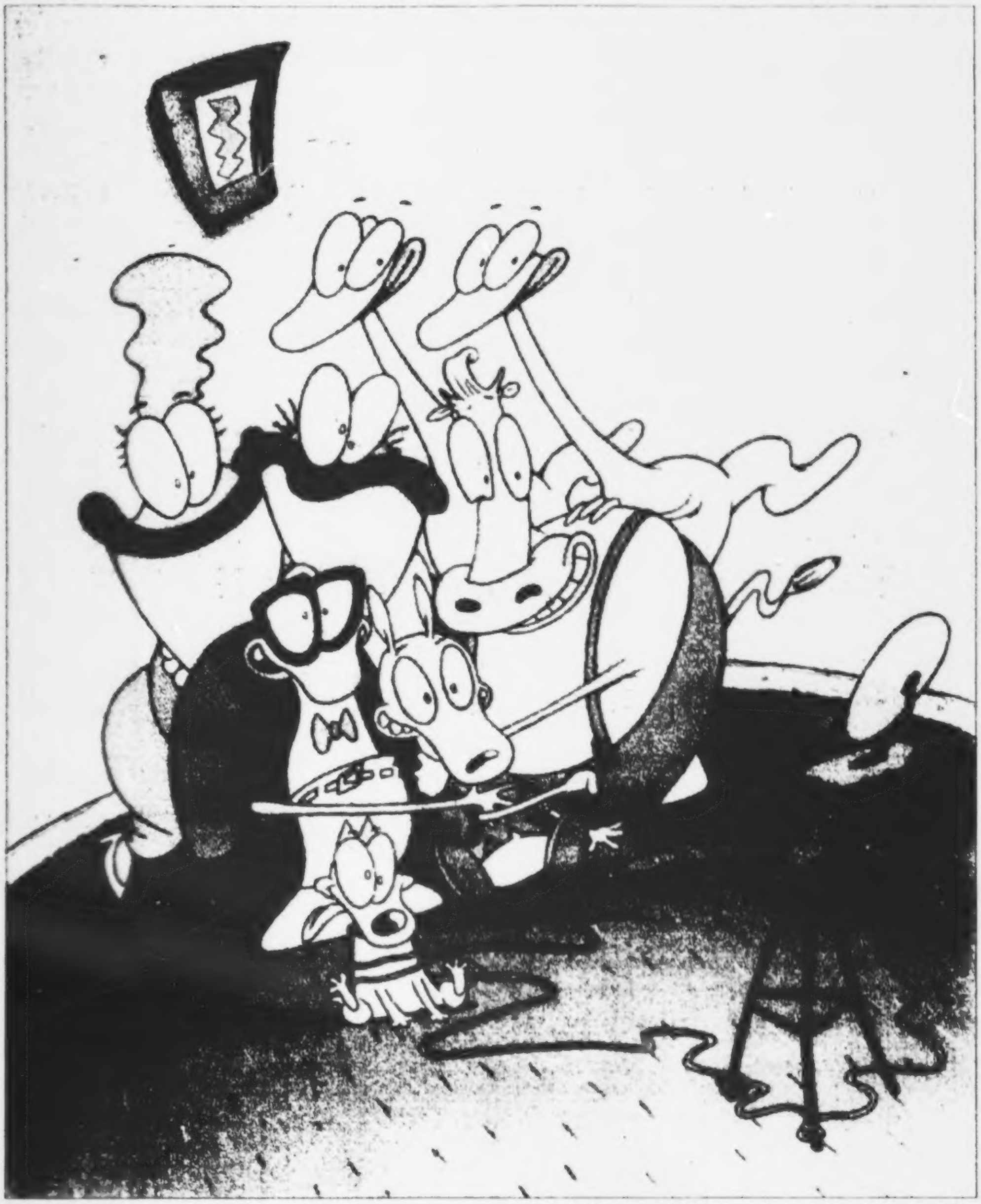
CAREER HIGHLIGHTS

Stephen Hillenburg is best known as the creator of "SpongeBob SquarePants," a highly popular animated children's series on the Nickelodeon cable television network. Hillenburg drew upon both his experience as a marine biologist and his training as a filmmaker to create the show. The title character is a nerdy but likeable yellow sea sponge who lives and works in an underwater city in the Pacific Ocean. "SpongeBob SquarePants" was an immediate hit when it made its debut in 1999. It went on to become the top-rated animated show for children, and it also attracted millions of adult fans.

> ***"I've always been interested in art and making things, but I chose not to go to art school because I thought I needed to do something else. Art was a tough way to make a living. I've always done both [art and science]. I just kind of figured that the marine biology would be a career and the art would be something I did for my own self-expression."***

"Rocko's Modern Life"

After Hillenburg graduated from the California Institute of Arts, he got a job with Nickelodeon. Nick is America's top children's cable television channel, with a viewership of more than 78 million households in the United States. He started as a writer on "Rocko's Modern Life," an animated children's show that first aired on Nick in September 1993.



"Rocko's Modern Life"

The program centered around an Australian wallaby named Rocko, who was living on his own for the first time. He lived with his not-so-brilliant dog, Spunky, in O-Town, USA. His best friend was a bumbling steer named Heffer. Rocko also had a number of eccentric neighbors, including an uptight toad couple, a timid turtle, and a sneaky slug. Although "Rocko's Modern Life" was promoted as a children's cartoon, it featured some adult themes.

During his first three years at Nick, Hillenburg worked closely with Joe Murray, the creator and producer of "Rocko's Modern Life." During the show's final year, Hillenburg was promoted to creative director of the show. In this position, he participated in and helped oversee most aspects of the production cycle. Still, his experience with "Rocko's Modern Life" made him reluctant to try to produce his own series. "After watching Joe tear his hair out a lot, dealing with all the problems that came up," Hillenburg said, "I thought I would never want to produce a show of my own."

Creating a New Series

But in 1996, as "Rocko's Modern Life" was coming to an end, Hillenburg ignored his reservations and began to think about creating his own animated show for children. He claims that the idea for "SpongeBob SquarePants" came to him one day as he was driving to the beach on the Santa Monica Freeway.

As Hillenburg developed the show's concept, he knew that he wanted to create "something that was fantastic but believable." He thought about his teaching experience at the Orange County Marine Institute and remembered how so many children had been fascinated by marine life. He decided to create a series that takes place underwater, with a focus on creatures that can be found in tide pools. "I wanted to create a small town underwater where the characters were more like us than like fish," he explained. "They have fire. They take walks. They drive. They have pets and holidays."

> *For "SpongeBob," Hillenburg decided to create a series that takes place underwater, with a focus on creatures that can be found in tide pools. "I wanted to create a small town underwater where the characters were more like us than like fish. They have fire. They take walks. They drive. They have pets and holidays."*

Hillenburg knew that he wanted his main character to be a sponge. Yet when he began to draw cartoon characters that resembled real sea sponges, they never had the right appeal. Real sea sponges are living creatures that don't look like the geometrically shaped cellulose sponges many people use in their kitchens. "At first I drew a few natural sponges — amorphous shapes, blobs — which was the correct thing to do biologically as a marine science teacher," he recalled. "Then I drew a square sponge, and it looked so funny. I think as far as cartoon language goes he was easier to recognize. He seemed to fit the character type I was looking for—a somewhat nerdy, squeaky clean oddball." As a result, the character of SpongeBob looks more like a kitchen sponge than like an underwater sea sponge.

SpongeBob SquarePants

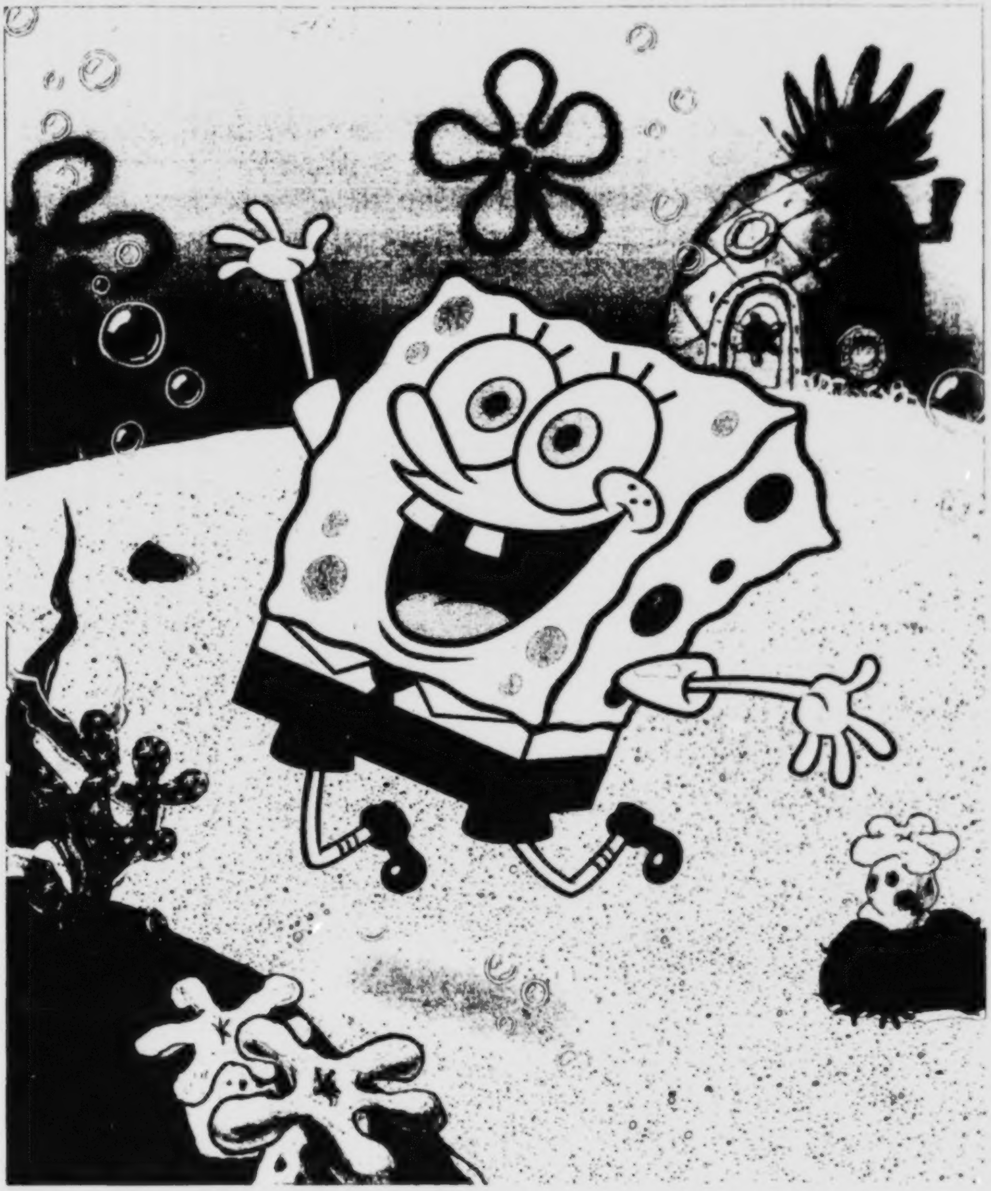
The first name Hillenburg came up with for his main character was SpongeBoy, but he soon found out that the name was already trademarked. After some thought, Hillenburg renamed him SpongeBob and also gave him a last name—SquarePants. This unusual name became the title of the show.

As a marine biologist, Hillenburg knew that he could not base a cartoon around a character that really acted like a sponge. "Sponges are a colonial animal," Hillenburg explained, "which basically means they're a bunch of cells that work together in order to survive. They have no nervous system. The behavior is, they sit and siphon water." SpongeBob, on the other hand, does far more than just sit around. He is a square, yellow sea sponge who wears a necktie, shorts, and shoes. He lives in a two-story pineapple and works in the underwater city of Bikini Bottom, off the Pacific Coast.

Hillenburg created a number of humorous characters for the show, in addition to SpongeBob—whose voice was supplied by Tom Kenny, the voice of Rocko on "Rocko's Modern Life." Most of these supporting characters were also based on creatures found in the ocean. For example, SpongeBob has a pet snail, Gary, who meows like a cat. His best friend is Patrick Starfish, a surfer-dude type whose hobbies include sleeping and lying dormant. SpongeBob's next-door neighbor is Squidward Tentacles, a grumpy octopus who plays the clarinet. Another of SpongeBob's good friends is Sandy Cheeks, a squirrel from Texas who lives in an oxygen-filled air dome.

> *"At first I drew a few natural sponges—amorphous shapes, blobs—which was the correct thing to do biologically as a marine science teacher. Then I drew a square sponge, and it looked so funny. I think as far as cartoon language goes he was easier to recognize. He seemed to fit the character type I was looking for—a somewhat nerdy, squeaky clean oddball."*

SpongeBob and Squidward work as fry cooks at the Krusty Krab, a fast-food restaurant in Bikini Bottom. SpongeBob considers this his dream job



"SpongeBob SquarePants"

and claims that he and Squidward are the dream team when it comes to flipping burgers. But the owner of the restaurant, Mr. Krabs, is only interested in making money. He is worried that his archrival, Plankton, is trying to steal his secret Krab Patty recipe. Mr. Krabs has a teenage daughter named Pearl, who is a whale.

SpongeBob is very optimistic, always looking on the bright side of life. He always manages to get into trouble, but he never lets it get him down. His happy-go-lucky attitude often annoys Squidward and Mr. Krabs, but they both tolerate him because he is so likeable. "The main thing about SpongeBob is that he celebrates innocence," Hillenburg said of his main character. "His outlook on life is very optimistic and earnest, and I think kids relate to that. He has a creative spark, in the same way children are very creative from an open and naive perspective." Hillenburg noted that the premise of the show "is that innocence prevails—which I don't think it always does in real life."

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"The main thing about SpongeBob is that he celebrates innocence. His outlook on life is very optimistic and earnest, and I think kids relate to that. He has a creative spark, in the same way children are very creative from an open and naive perspective." Hillenburg noted that the premise of the show "is that innocence prevails—which I don't think it always does in real life."

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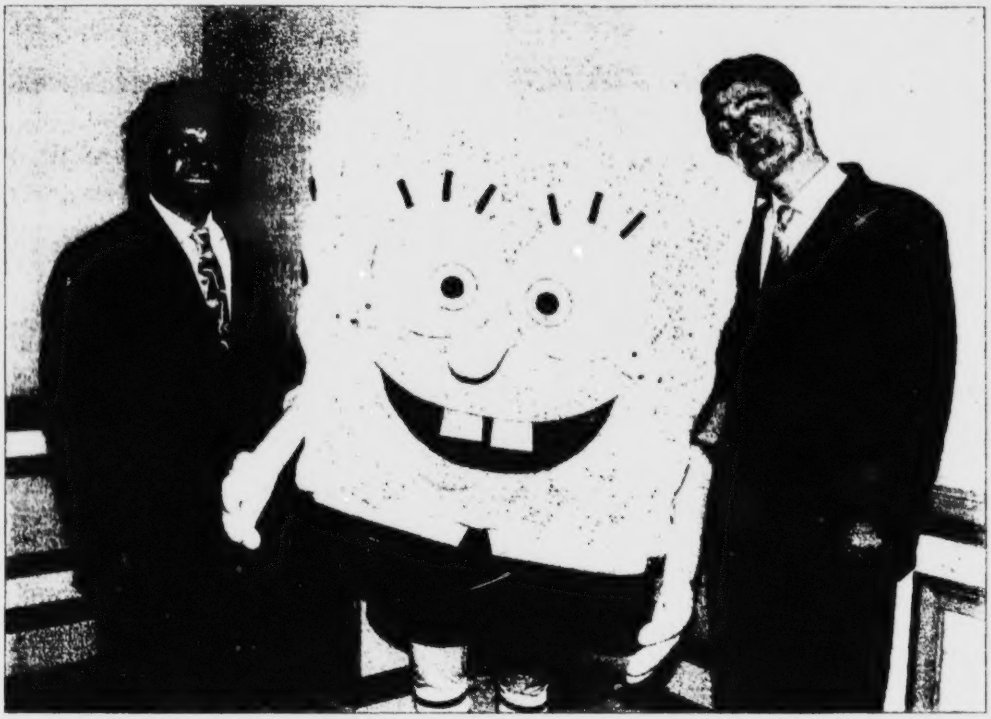
"SpongeBob SquarePants" Becomes a Huge Hit

Hillenburg kept thinking about SpongeBob and his friends until he had created what he called "a whole world in my head." He turned this world into what is known in the field of animation as a "Bible"—a book full of characters, descriptions, settings, and situations—that forms the basis of a cartoon series. Then came the time for Hillenburg to present his idea to decision-makers at Nickelodeon. He made a colorful presentation that featured an aquarium full of unusual sea creatures, three-dimensional versions of the main characters sculpted in clay, and a ukelele that he used to play his original theme song. Nickelodeon liked the idea and asked Hillenburg to come up with a story for a pilot episode. Hillenburg wrote a story and illustrated it with a series of rough drawings to create a storyboard. Nickelodeon approved the storyboard and gave him money to produce the show.

The "SpongeBob SquarePants" cartoon premiered on Nickelodeon in July 1999, with Hillenburg becoming the show's head writer and executive producer. It was an immediate hit, quickly emerging as the number one animated show among children between the ages of two and 11. To the surprise of many experts, however, the show also gained a large following among older audiences. "SpongeBob" was especially popular with college students. In addition, many parents began watching the show on their own after being exposed to it through their children. "It seems like we're

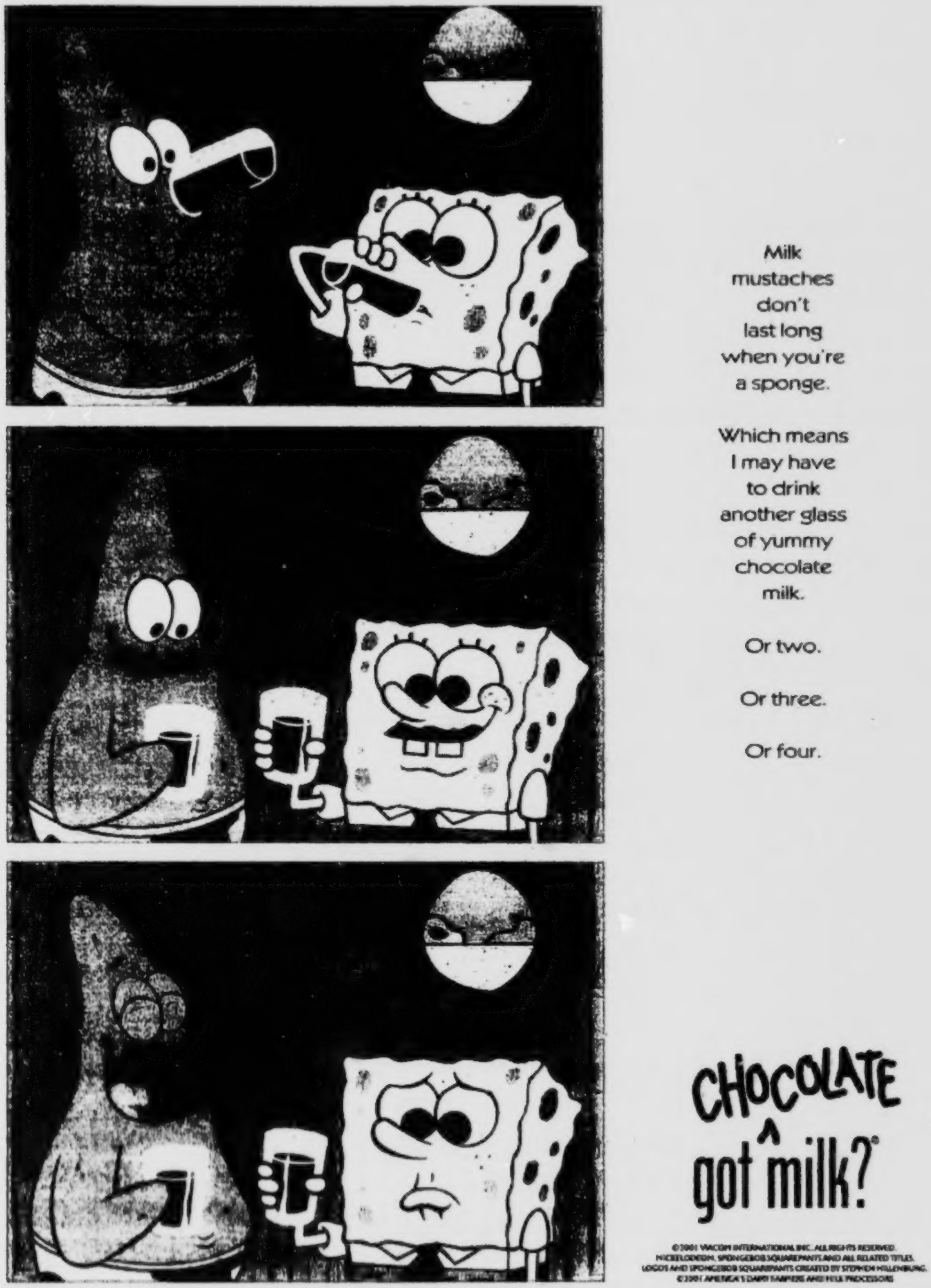


Stephen Hillenburg (left) poses with Tom Kenny (right), the voice of SpongeBob.

aiming at a child audience, but everyone can laugh at the basic human traits that are funny. It's playful, the humor is playful, the world is playful," Hillenburg explained. "Our characters act silly, even totally ridiculous at times. And most of our jokes don't come out of pop cultural references."

Some observers attribute the show's broad appeal to its positive message and values. In fact, the Parents Television Council ranked it third-best among prime-time shows for portraying strong family values. Fans note that "SpongeBob SquarePants" is simple and funny, without the vulgarity and violence seen in many contemporary cartoons. The main message of the show is the importance of treating other people with respect. "We don't concentrate on morality during the show, but [viewers] know when something is wrong," Hillenburg stated. "When [SpongeBob] lies, he gets it. He is a creative, open-minded being, and kids should feel free to be creative and know it is OK to be a nerd." At the same time, though, Hillenburg insists that the intent of "SpongeBob" is to make people laugh at human nature rather than to educate them.

"SpongeBob SquarePants" has received positive reviews from television critics. For example, Verne Gay of *Newsday* called it "quite possibly the most brilliantly imaginative animated show on TV this season." Writing in the


Milk
mustaches
don't
last long
when you're
a sponge.
Which means
I may have
to drink
another glass
of yummy
chocolate
milk.
Or two.
Or three.
Or four.
CHOCOLATE
got milk?

SpongeBob SquarePants "soaks up" chocolate milk in a new ad for got milk?

New York Post, Michael Glitz praised "SpongeBob" as a "sweet, good-natured show with a hero who is decidedly square (in every sense of the word). . . . In an age where even kiddie shows are expected to be edgy, 'SpongeBob' is clever but noticeably free of double entendre, adult asides, and irony."

In March 2001, Nick aired a special prime-time episode of "SpongeBob SquarePants" that gave kids the opportunity to choose the ending. It was a suspenseful half-hour special entitled "You Wish." Kids were able to vote online or call in to choose which of three characters (SpongeBob, Patrick, or Squidward) would have their wish granted. The vote determined the official ending of the episode. Patchy, a pirate who is president of the SpongeBob fan club, appeared at the beginning and end of the special to help guide kids through the online and call-in voting process.

By May 2001, the popularity of "SpongeBob SquarePants" had begun to spread around the world. It became a top-ten show for Nick in Australia, Mexico, Argentina, and the United Kingdom. In June 2001, polls showed that over one-third of the audience for "SpongeBob" was over 18. The following month, Nick responded to the large number of adult viewers by adding "SpongeBob SquarePants" to its prime-time schedule. The show was broadcast four nights per week (Monday through Thursday) at 8:00 p.m. This programming change dramatically increased the number of older viewers. By May 2002, the show's total viewership reached more than 61 million. Children and teens continued to account for the majority of viewers, but the show also reached an estimated 20 million people between the ages of 18 and 49.

> *"We don't concentrate on morality during the show, but [viewers] know when something is wrong. When [SpongeBob] lies, he gets it. He is a creative, open-minded being, and kids should feel free to be creative and know it is OK to be a nerd."*

"SpongeBob" counts a number of celebrities among its fans. In addition, the show is popular among gay men. Although Hillenburg said that he did not intend to portray any of the characters on "SpongeBob" as homosexuals, he understands why gay people can relate to the show. "I do think that the attitude of the show is about tolerance," he acknowledged. "Everybody is different, and the show embraces that. The character SpongeBob is an oddball. He's kind of weird, but he's kind of special. Although SpongeBob and his pals are all very different from one another, they get along. No one is shut out. I always think of them as being somewhat asexual."

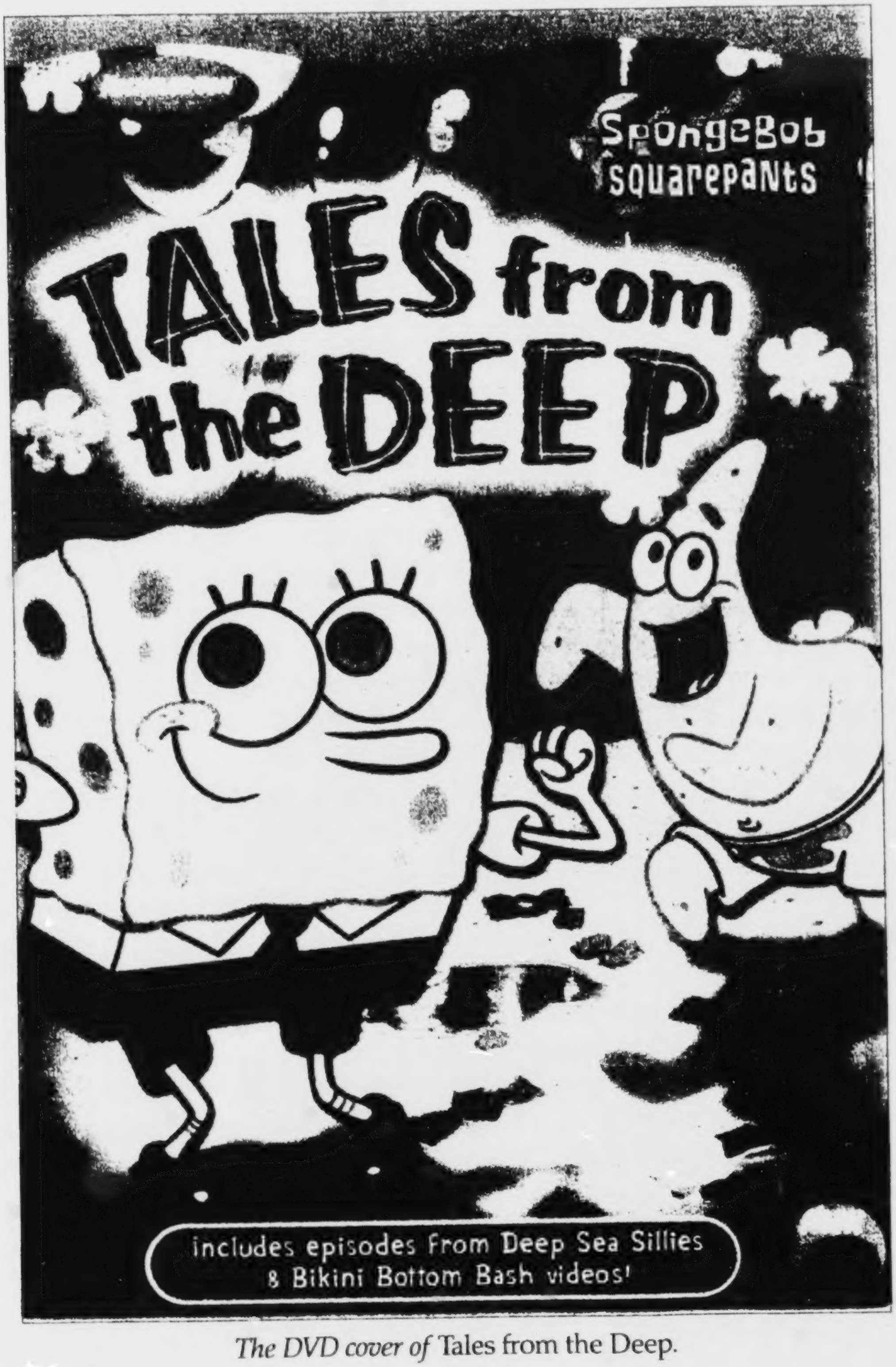
SpongeBob Expands into Movies and Merchandise

During an average day in the production of the TV show, Hillenburg worked from about 9:00 a.m. to 7:00 p.m. and then returned to his home in Hollywood. He typically supervised preliminary drawings, scripts, soundtracks, editing, color, and other details. According to Hillenburg, "SpongeBob" was put together differently than most other animated children's shows. First, a creative team came up with the premise for each episode. Then a second team fleshed out the idea as a storyboard. This means that they drew the action frames and came up with the dialogue on a board that looks "kind of like a comic book." The finished storyboards were sent to Rough Draft Studios in Korea, where the animation was done. Then the film came back to Burbank, California, where the sound, music, and editing were completed. From start to finish, each episode took between nine and twelve months to make.

> *"I never imagined that it would get to this point. When you set out to do a show about a sponge, you can't anticipate this kind of craze. We just try to make ourselves laugh, then ask if it's appropriate for children. I can tell you that we hoped it would be liked by adults. But we really thought the best we could hope for was a college audience."*

As the popularity of the "SpongeBob SquarePants" cartoon grew, so did the popularity of SpongeBob merchandise. In 2002, for example, enthusiastic fans spent over $750 million on items bearing the SpongeBob name. SpongeBob merchandise ranges from children's toys, games, and clothing to adult items like air fresheners, fishing poles, mud flaps, and yoga mats. The SpongeBob craze even extended into such food items as macaroni and cheese, ice cream bars, and cereal. Fans of SpongeBob have also created hundreds of sites on the Internet dedicated to the show, including guides to episodes of "SpongeBob SquarePants" and online polls that track favorite characters.

Hillenburg is surprised by the popularity of the show, and particularly by its strong appeal to adult audiences. "I never imagined that it would get to this point. When you set out to do a show about a sponge, you can't anticipate this kind of craze. We just try to make ourselves laugh, then ask if it's appropriate for children," he noted. "I can tell you that we hoped it would be liked by adults. But we really thought the best we could hope for was a college audience."


SpongeBob SquarePants
TALES from the DEEP
includes episodes from Deep Sea Sillies & Bikini Bottom Bash videos!

The DVD cover of Tales from the Deep.

In April 2002, Hillenburg decided to end his work on the "SpongeBob SquarePants" television series. By this time he had produced 60 episodes. A few months later, Hillenburg began working on a feature-length "SpongeBob SquarePants" film that is scheduled to be released in late 2004. "I don't want to try and do a movie and the series at the same time," he explained. "We have 60 episodes and that is probably as many as Nick really needs. It is a standard number for a show like this. I have done a little research and people say it is just crazy doing a series and movie at the same time. I would rather concentrate on doing a good job on the movie."

MARRIAGE AND FAMILY

Hillenburg and his wife, Karen, have a son named Clay. They live in Hollywood, California. Karen is a chef who teaches at the New School of Cooking in Culver City. Hillenburg considers his wife to be the funniest person he knows.

HOBBIES AND OTHER INTERESTS

In his spare time, Hillenburg enjoys surfing, snorkeling, scuba diving, and playing "noisy rock music" on his guitar.

SELECTED CREDITS

Independent Animated Short Films

The Green Beret, 1992
Wormholes, 1992

Television Series

"Rocko's Modern Life," 1994-1996 (creative director)
"SpongeBob SquarePants," 1996-2002 (creator, executive producer, and writer)

HONORS AND AWARDS

Film Grant Award (Princess Grace Foundation-USA): 1991
Los Angeles International Animation Competition Winner: 1992, for *The Green Beret*
Golden Reel Award (Motion Picture Sound Editors): 2000, for "SpongeBob SquarePants," for best sound editing in television animation
Television Critics Association Award: 2002, for "SpongeBob SquarePants," for top children's show

Walk the Talk Award (Heal the Bay environmental public interest group): 2001, for elevating marine life awareness through the "SpongeBob SquarePants" cartoon
Princess Grace Statue Award (Princess Grace Foundation — USA): 2002
50 Greatest Cartoon Characters of All Time (*TV Guide*): 2002, for "SpongeBob SquarePants" (number 9)
Reuben Awards (National Cartoonists Society): 2003

FURTHER READING

Periodicals

Boston Globe, July 7, 2002, p.L1
Columbus (Ohio) Dispatch, Mar. 16, 2003, p.H1
Current Biography Yearbook, 2003
Current Science, Aug. 30, 2002, p.8
Houston Chronicle, July 16, 1999, p.1
Los Angeles Times, Apr. 7, 2002, part 5, p.1
New York Times, July 11, 1999, p.37; July 29, 2001, p.13; July 21, 2002, p.5
Orlando Sentinel, May 18, 2001, p.E1
Philadelphia Inquirer, Mar. 19, 2003, p.E1
Salt Lake Tribune, May 11, 2001, p.B1
San Francisco Chronicle, Mar. 9, 2003, p.37; May 27, 2003, p.D1
San Jose Mercury News, July 11, 1999, p.4
Washington Post, Oct. 15, 2001, p.C14

Online Articles

http://www.ocmetro.com
(*OC Metro,* "Young, Smart, and On Top," May 2, 2002)

ADDRESS

Stephen Hillenburg
Nickelodeon
231 West Olive Avenue
Burbank, CA 91502

WORLD WIDE WEB SITES

http://www.nick.com/all_nick/tv_supersites/spongebob
http://www.pgfusa.com/alumni/bios/hillenburg.html

Norton Juster 1929-

American Writer, Architect, and Professor of Design
Author of the Children's Classic *The Phantom Tollbooth*

BIRTH

Norton Juster was born on June 2, 1929, in Brooklyn, a section of New York City. His father, Samuel H. Juster, was an architect, and his mother, Minnie (Silberman) Juster, was a homemaker.

YOUTH

Juster enjoyed reading throughout his childhood. His favorite books included *The Wizard of Oz* and *The Wind in the Willows*, but he read everything from boys' boarding school stories to reference books. "I used to read the encyclopedia when I was a kid," he noted. "We had a big set of them at home and I just read it for fun. And I had this most fantastic assortment of totally unrelated and irrelevant facts at my fingertips which I used to terrorize teachers."

Juster was fascinated by language and always liked authors who used words in interesting ways. He inherited his love of language from his father, who drove the family crazy with his puns, riddles, and wordplay. "My father was the kind of person who would greet you by saying, 'I see you're coming early lately. You used to be behind but now you're first at last,'" Juster recalled.

As he grew older, Juster discovered that he enjoyed playing with words on his own. "I used to like to write and mess around when I was in elementary school and high school, but I never took it too seriously," he remembered. "I used to invent little stories, turn things upside-down, and play with ideas. How does a sound look? What color is the number three?"

> *"I used to read the encyclopedia when I was a kid. We had a big set of them at home and I just read it for fun. And I had this most fantastic assortment of totally unrelated and irrelevant facts at my fingertips which I used to terrorize teachers."*

EDUCATION

Juster attended Public School 99 and James Madison High School in Brooklyn. Upon graduation, he went to the University of Pennsylvania (Penn) to study architecture. Juster claimed that he always knew that he wanted to become an architect like his father. "When I went to school I couldn't conceive of anything else I wanted to do," he admitted. "From day one, my toys would be the samples my father brought home from the office: wood samples, stone samples. That's what I messed around with. I loved the idea of making things."

Juster earned a bachelor's degree in architecture from Penn in 1952. He spent the next year doing graduate work in city planning at the University of Liverpool in England on a Fulbright Fellowship.

MILITARY SERVICE

Upon completing his education, Juster enlisted in the U.S. Navy Reserves. He served on active duty from 1954 to 1957 with the Civil Engineer Corps. Part of his military service involved helping to build air fields in Morocco in Africa and Newfoundland in Canada. He found his time in Newfoundland to be so boring that he wrote stories to amuse himself. "There was nothing to do," he remembered. "You could go crazy, so I started writing and illustrating, doing watercolors and hanging them up."

> *Juster always knew that he wanted to become an architect like his father. "When I went to school I couldn't conceive of anything else I wanted to do. From day one, my toys would be the samples my father brought home from the office: wood samples, stone samples. That's what I messed around with. I loved the idea of making things."*

CAREER HIGHLIGHTS

Norton Juster worked as an architect and taught college-level courses in architectural design for more than 30 years. He also continued writing stories as a form of relaxation, publishing several books for children and adults over the years. Juster is best known for his first book, *The Phantom Tollbooth*. Widely considered to be a modern classic of children's literature, it has remained in print for more than 40 years. Children and adults alike appreciate the book's exciting plot, clever wordplay, and important message about the pursuit of knowledge.

Becoming a Writer

After completing his military service, Juster began practicing as an architect in New York City. In 1960 he became a partner in the architecture firm Juster and Gugliotta and also took a position as a professor of design at the Pratt Institute in Brooklyn. "My sense of myself is as an architect, and I am always a little embarrassed to call myself a writer since I don't engage in it with the same consistency and commitment," he once explained. "The way I see things and think about things is as an architect, and my writing is totally influenced by this."

Juster launched his writing career around the same time as his architecture career. "I received a grant from the Ford Foundation to write a book for kids about urban perception, or how people experience cities, but I kept putting off writing it," he recalled. "Instead I started to write what became

The Phantom Tollbooth. It was like goofing off, writing this. It was fun. I did a lot of research for the other book, but whenever I sat down to write I kept going back to the fictional story." The story gradually came together into a book, which was published by Random House in 1961. "I didn't know it was going to be a book," Juster noted. "I thought it was just a little episode or a story. When it got going it began to sort of piece itself together. The whole thing happened in a very strange way. I would not recommend it as a way to write a book for anybody."

The Phantom Tollbooth

The Phantom Tollbooth is a humorous fantasy-adventure story about a boy named Milo who is bored with his life, both at home and at school. Juster drew from recollections of his own childhood in creating the main character. "I am the original Milo," he admitted. "When I wrote [the book], it was very personal to me and it really dealt with a lot of the things that I recall—not so much events as feelings—when I was a kid. Having to learn things that I didn't want to learn. Finding myself with a large piece of time that I didn't know what to do with—in other words, being bored."

In *The Phantom Tollbooth,* Milo arrives home from school one day to find a mysterious package waiting for him. The outside of the box says, "Easily assembled at home, and for use by those who have never traveled in Lands Beyond." Milo opens the box to find the pieces of a magical purple tollbooth, along with instructions and a map. Since he has nothing better to do, Milo assembles the tollbooth. When he drives through it in his toy car, he is instantly transported to the Kingdom of Wisdom.

The kingdom consists of two parts. One part is Dictionopolis, the land of words, which is ruled by King Azaz the Unabridged. The other part is Digitopolis, the land of numbers, which is ruled by the Mathemagician. The two rulers are brothers who constantly argue over the relative value of words and numbers. The last thing they agreed upon was the decision to send their twin sisters Rhyme and Reason away to the Mountains of Ignorance. Milo sets off on a difficult and dangerous mission to rescue the sisters and thus bring meaning back to words and numbers.

Milo is accompanied on his journey by two companions, a ticking watchdog named Tock and a giant insect named Humbug. "I realized that I needed two companions," Juster noted. "Tock the Watch Dog was the friend that you always wanted because he was dependable. You could always count on him. He was the friend your mother wanted you to play with because he was straight and good. But that felt one-sided, and so I

Illustrations by JULES FEIFFER
With an appreciation by Maurice Sendak

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created Humbug, who was exactly the kind of untrustworthy character that gets a kid into trouble and who mothers can't stand."

As his quest continues, Milo passes through several strange lands and encounters many unusual characters. For example, he goes through the Doldrums and meets the Lethargians, a species that specializes in wasting time. Along the way, Milo collects tools of knowledge to use in his rescue mission. When he finally reaches the Mountains of Ignorance, Milo uses his wits to defeat a series of demons, including the Terrible Trivium, Gross Exaggeration, Threadbare Excuse, Everpresent Wordsnatcher, Overbearing Know-It-All, and Senses Taker. He rescues Rhyme and Reason and brings them back to the Kingdom of Wisdom, where he is welcomed as a hero.

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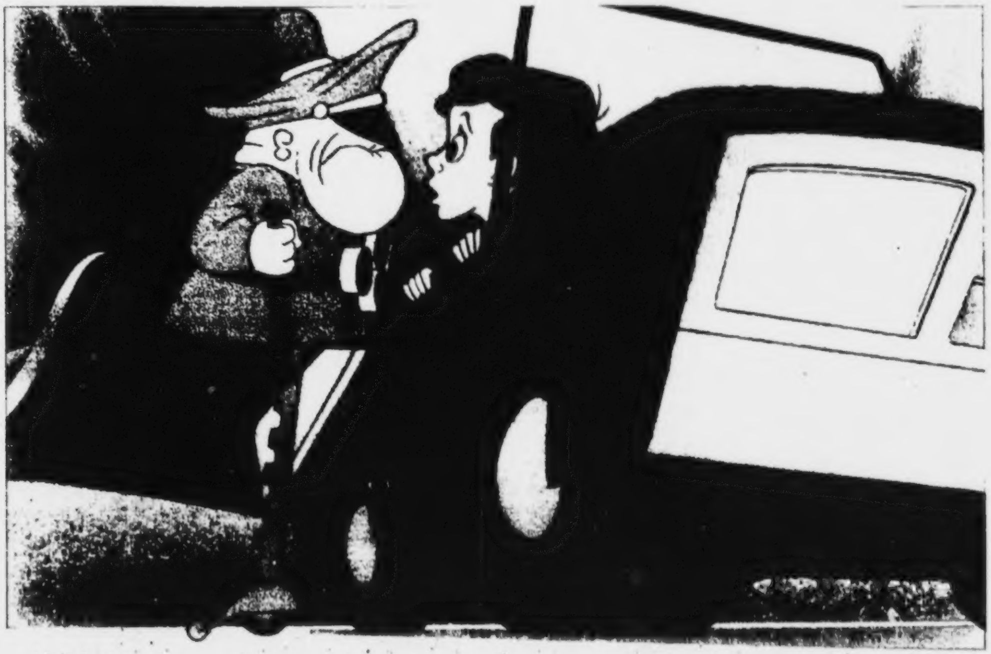
When Milo returns home, he is surprised to find that only an hour has passed. Yet he recognizes that he has been forever changed by his adventure. After experiencing the excitement of learning and using his wits, he understands that the pursuit of knowledge will allow him to overcome the boredom in his life.

The Phantom Tollbooth was illustrated by Jules Feiffer, who went on to become a famous political cartoonist. Juster and Feiffer lived in the same apartment building in Brooklyn Heights in the mid-1950s. The two men became friends and later shared an apartment. Juster recalled that he never actually asked Feiffer to illustrate his book. Instead, the collaboration seemed to happen naturally. "He just started making drawings," the author remembered. "He was reading the stuff I wrote, and without telling me, really, he started to make a few drawings. I told him they were terrific. That's how it happened."

Over time, Juster and Feiffer entered into a good-natured contest that added to the humor of the book. "I started creating characters that Jules wouldn't know how to draw," Juster admitted. "That's how I came up with the Triple Demons of Compromise. In the book, I describe them: 'One tall



© [illegible] METRO-GOLDWYN-MAYER Inc.

A movie still from The Phantom Tollbooth, 1971.

and thin, one short and fat, and the third exactly like the other two.' It struck me as funny to try to write things he would have difficulty drawing." Feiffer took his revenge by making one of the book's unsavory characters, the Whether Man, resemble Juster.

First Novel Becomes a Classic

When *The Phantom Tollbooth* was first published in 1961, Juster had no inkling of the book's future popularity and success. "I had the usual first book paranoia," he admitted. "I was convinced that the book was distributed in the dead of night, in unmarked trucks, in unidentified boxes that were immediately put in the basements of bookstores where they would never be seen again." Instead, the book received a glowing review in the *New Yorker* and took off from there.

In 1962 *The Phantom Tollbooth* was included on the *New York Times* list of best-selling children's books of the year. In 1966 it was included on the newspaper's list of the 50 best children's books published in the previous five years. The book went on to sell 1.4 million copies in the United States over the next 30 years. It was translated into more than a dozen languages and adapted as a feature film and as an opera. In 1999 *The Phantom Tollbooth* was selected as one of the top 100 children's books by the National Education Association. It was even made into a feature-length animated film in 1971 by Chuck Jones, the legendary creator of Bugs Bunny and other cartoon characters. (For more information on Jones, see the entry in *Biography Today Authors,* Vol. 12.)

Readers and critics alike enjoyed the book's amusing wordplay, interesting characters, well-drawn fantasy world, and exciting adventure plot. "Part extended joke, part moral fable, part fairy story, there is little with which one can compare it," noted a writer for the *St. James Guide to Fantasy Writers.* "Juster's flair for combining wit and knowledge makes this charming story far more than a moralistic tale, exhorting people to read and learn. At the end, Milo's newfound enthusiasm for reading, and his realization that knowledge can provide him with all the excitement and adventures he could want, proves very infectious."

Although *The Phantom Tollbooth* received almost entirely favorable reviews, a few critics claimed that it was too sophisticated for children. "At that time, the received wisdom was that fantasy was bad because it disoriented children and that there should be no words in a book that a kid would not encounter elsewhere," Juster explained. "[But] I think really good books can be read by anybody. Sometimes I have a problem labeling a children's book as if it were some lesser form. There are good books and there are bad books, period, that's the distinction. A good book written for children can be read by adults."

"

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"

As it turned out, Juster's book was beloved by children and adults alike. More than 40 years after *The Phantom Tollbooth* was first published, Juster continued to receive hundreds of letters from fans each year. Many people tell the author that his book changed their lives. "When you write a book like this, any book really, you have no idea whether it's going to resonate, whether it's going to mean anything at all to anyone else," Juster noted. "In fact, it seems to touch very much a set of universal ideas and circumstance for people, especially kids when they're about that age. It feels very good."

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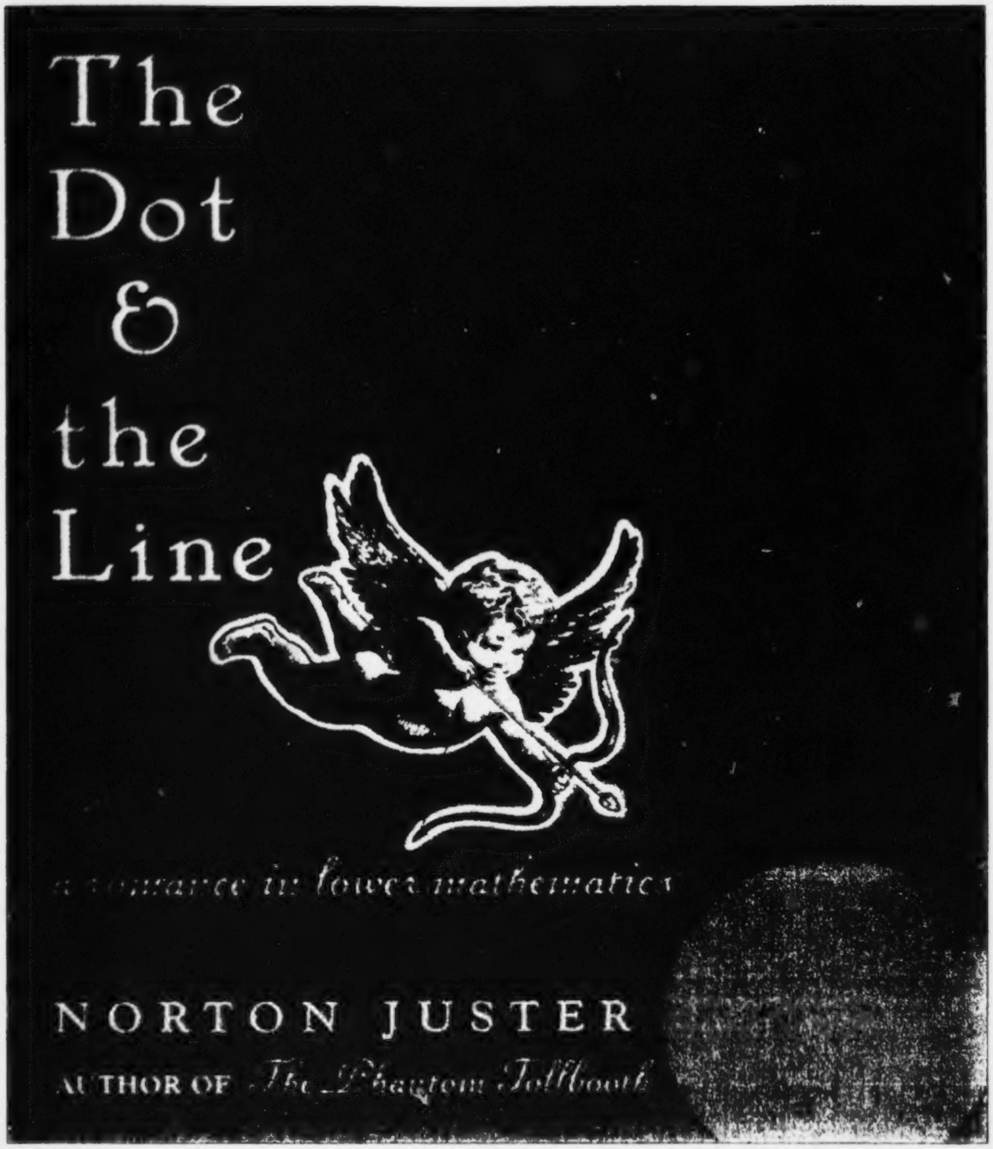
Writing Other Successful Books

The success of *The Phantom Tollbooth* helped convince Juster to continue writing books for children. His second book, *The Dot and the Line: A Romance in Lower Mathematics,* was published in 1963. This book tells the story of a sensible straight line who falls in love with a silly dot. Unfortunately, the dot is romantically involved with a lazy, good-for-nothing squiggle. The story follows the line's attempts to win the dot's affections. "It struck me as funny, this whole triangle," Juster related. "The squiggle is an absolutely disreputable character who treats women badly, yet they flock to him. I knew several people who were that way. I was more like the line."

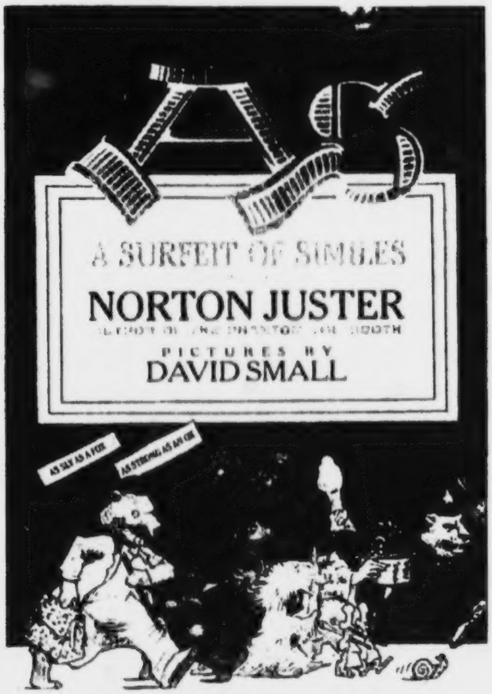
Like Juster's first book, *The Dot and the Line* proved very popular with both readers and critics. It has remained in print since its initial publication and was reissued in a special edition in 2001. In 1965 it was adapted as an animated film by Chuck Jones. The film version won an Academy Award for Best Short Film.

Juster published his third book, *Alberic the Wise and Other Journeys,* in 1965. This book consists of three interconnected stories about a young man who discovers knowledge. As a boy, Alberic is fascinated by a stranger's descriptions of the exotic worlds beyond his village. As a young man, Alberic goes on a journey to discover his own talents. Although he fails to find an area in which he truly excels, he does accumulate knowledge about himself and the world. When Alberic finally returns to his village as an adult, he fascinates others with stories of his travels and earns the name Alberic the Wise. "The author's compelling prose, elevated without being lofty, will draw in advanced readers," wrote a reviewer for *Publishers Weekly*.


The Dot & the Line
a romance in lower mathematics
NORTON JUSTER
AUTHOR OF The Phantom Tollbooth

Moving to the Country

In 1968 Juster and his wife of four years, Jeanne, bought a farm in rural Shelburne Falls, Massachusetts. They originally intended it to be a weekend cottage, but they decided to move there full-time in 1970. They spent the next 10 years restoring the farmhouse and property. In the meantime, Juster became a partner in a new architecture firm in Shelburne Falls, called Juster/Pope/Frazier Associates. He also took a position as a professor of design at Hampshire College in nearby Amherst, Massachusetts. Some of Juster's friends found it strange that the Brooklyn native moved to the



country. "My love of the country is influenced and heightened by my city experience and, conversely, my appreciation of the city has grown through the time spent here," he explained.

Juster's experience owning and restoring a farm gave him the idea for his next book. He became curious about how rural families—and especially farm women—handled the burden of farm work in earlier times. After conducting research and collecting materials for several years, Juster published an adult book in 1979 called *So Sweet to Labor: Rural Women in America, 1865-1895.* It is a collection of essays, letters, poetry, and recipes, written by and about farm women from the Civil War to the turn of the century. Juster returned to this theme in his 1996 book *A Woman's Place: Yesterday's Women in Rural America,* which examines the conflict between women's traditional roles and the growing women's rights movement in the late 1800s.

In 1980 Juster and his family sold their farm and moved into the town of Amherst. The author wanted to make it easier for his daughter, Emily, to visit friends and get involved in activities. Juster published two more children's books in the 1980s. *Otter Nonsense,* published in 1982, is a picture book illustrated by Eric Carle. *As: A Surfeit of Similes,* published in 1989, tells the story of two gentlemen who travel the world to collect similes (figures of speech that involve comparisons between two different things). Writing in the *New York Times Book Review,* Diane Manuel called *As* "the kind of book that could help to sell youngsters on the devilish delights of well-turned phrases."

In the mid-1990s Juster retired from his career as an architect and professor of design. His retirement gave him more time to spend with his young granddaughter, who inspired him to write another book for children called *The Hello Goodbye Window.* "It's about my experiences with my granddaughter—the stories we make up together, what we see from our kitchen window that overlooks the garden," Juster explained. *The Hello Goodbye Window* is scheduled for publication in 2004.

Sharing His Thoughts about His Work

Juster is surprised but delighted by the enduring popularity of *The Phantom Tollbooth*. "A lot of things have happened because of the book," he noted. "It really did change my life. I've met a lot of people, I've gone places, getting invited here and there, and it's provided me with a lot of flexibility in my life because it brings in money and gives me a certain amount of freedom, which is always nice."

Juster continues to make appearances at schools and bookstores. He enjoys meeting and talking with young readers, who are always interested in learning more about Milo and his creator. Many fans of *The Phantom Tollbooth* want to know who sent Milo the tollbooth. "Frankly, I don't know where the tollbooth comes from," the author stated. "It was just there. We conjure things in our own minds to fulfill the requirements that we have. Obviously there was something inside Milo that was trying to get him out of that [boredom] so that he could understand the real joys of life, which are learning and being involved in things."

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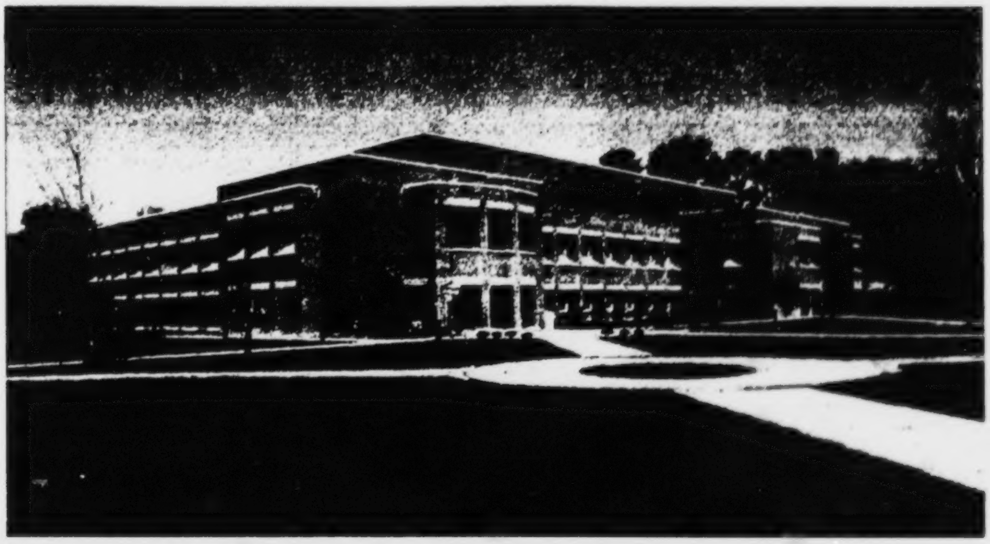
Readers often ask Juster how he got the idea for *The Phantom Tollbooth*. "People always ask about my influences, and they cite a bunch of people I've never heard of. My influences were my father, who loved to play with words, and the [legendary slapstick comedy team] the Marx Brothers," he stated. "What [the Marx Brothers] do—which is what this book tries to do—they turn the world absolutely upside-down, and look at things from a totally different way. And I guess that if there's any message in the book [it is that] you have to constantly look at things as if you've never seen them before."

Although Juster acknowledges that *The Phantom Tollbooth* contains a powerful message about the importance of learning, he did not set out to instruct readers. Instead, he wanted readers to discover the book's deeper meaning for themselves. "Almost any time you start with a message and



The Dewitt Wallace Building in Williamsburg, Virginia, completed in 1995, was designed by the firm of Juster/Pope/Frazier Associates. Juster was the lead architect.

write your book from that you're in big trouble," he declared. "We convey many messages in the things that we write, but in many cases, especially with children, you don't want to end with 'This is what you should think.' You want to end with something that says, 'Now, you think about it.' To a child, and to an adult, too, what you discover by yourself, or what you think you discover by yourself, is what stays. Especially with children — they're immediately suspicious of anything that they're told."

Juster believes that the message in *The Phantom Tollbooth* is particularly appropriate for children, who often feel overwhelmed by the number of things they are expected to learn. "When you're very young and you learn something — a fact, a piece of information, whatever — it doesn't connect to anything," the author noted. "You don't know where it belongs, how you're supposed to use it, or of what possible utility it can be in the future. As you get older you find that things start to connect to other things, and when you reach my age nothing you learn doesn't connect to 20 other things. I think kids slowly begin to realize that what they're learning relates to other things they know. Then learning starts to get more and more exciting."

MARRIAGE AND FAMILY

Juster married Jeanne Ray, a London-born graphic designer, on August 15, 1964. They have one adult daughter, Emily. Juster and his wife live in Amherst, Massachusetts.

HOBBIES AND OTHER INTERESTS

In his spare time, Juster enjoys gardening, bicycling, reading, and collecting old maps. Another of his hobbies is making pickles, chutneys, and jams. "Modesty prevents me from saying that my New York kosher pickles are the best in the world, but they're not far," he stated.

WRITINGS

For Children

The Phantom Tollbooth, 1961
The Dot and the Line: A Romance in Lower Mathematics, 1963
Alberic the Wise and Other Journeys, 1965
Otter Nonsense, 1982
As: A Surfeit of Similes, 1989

For Adults

Stark Naked: A Paranomastic Odyssey, 1970
So Sweet to Labor: Rural Women in America, 1865-1895, 1979
A Woman's Place: Yesterday's Rural Women in America, 1996

HONORS AND AWARDS

50 Best Children's Books (*New York Times*): 1966, for *The Phantom Tollbooth*
50 Books of the Year (American Institute of Graphic Arts): 1966, for *Alberic the Wise and Other Journeys*
Outstanding Achievement Award (National Academy of Arts and Sciences): 1968
Seventh Recognition of Merit (George G. Stone Center for Children's Books): 1971
Read Across America Top 100 Children's Books (National Education Association): 1999, for *The Phantom Tollbooth*

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ADDRESS

Norton Juster
Random House Children's Books
1745 Broadway
10th Floor
New York, NY 10019

WORLD WIDE WEB SITES

http://www.randomhouse.com
http://www.justerpopefrazier.com

Lurlene McDaniel 1944-

American Writer of Novels for Young Adults
Author of More than 60 Books, Including *Six Months to Live* and *Don't Die, My Love*

BIRTH

Lurlene McDaniel was born Lurlene Nora Gallagher on April 5, 1944, in Philadelphia, Pennsylvania. Her father, James Gallagher, was an officer in the U.S. Navy, and her mother, Bebe (Donaldson) Gallagher, was a homemaker.

YOUTH AND EDUCATION

Throughout McDaniel's childhood, her family moved around frequently as her father was stationed at different naval bases. They eventually ended up in Florida, where McDaniel completed much of her schooling. Even as a girl, she loved to read and write stories. "I loved horse stories—read all of the Black Stallion series, *My Friend Flicka,* dog stories, and the venerable Nancy Drew books," she recalled. "I can't remember a time when I didn't love to write and tell stories. My earliest childhood memories were of crawling up on my favorite uncle's lap and demanding that he 'read the book.' I started writing poems and stories in the first grade and by third grade had written a play that was performed by my classmates. By high school I was editor of the school newspaper and yearbook." McDaniel completed her education at the University of South Florida in 1965, earning a bachelor's degree in English, with a minor in advertising and public relations.

> *"Sometimes tragedy hits people, even kids. They want answers. They want to know why. By using novels, I show ordinary kids confronting and overcoming great odds. . . . My novels deal with characters facing, through no fault of their own, a life-altering event—usually medical in nature—and overcoming the event. Sometimes my characters actually die in the book, but this leads readers to tell me, 'It was like real life.' The ultimate message I want to send my audience is simply that no one can control what life dishes out. What you can control is how you respond to it."*

CAREER HIGHLIGHTS

Lurlene McDaniel has been called "the queen of inspirational novels for teens." She has published over 60 books during her 20-year career. Most of her works center around a teenaged character who is going through a major crisis, usually involving a serious illness or death. For this reason, her books are often referred to as "ten-hankie novels" or "teenaged tearjerkers." Despite their somber subject matter, however, McDaniel's books have sold millions of copies and attracted a devoted following of readers between the ages of 10 and 16. Reviewers sometimes criticize her works as predictable and melodramatic, and parents occasionally question why their kids want to read books about such depressing subjects. But McDaniel's many fans claim that her novels are uplifting and life-affirming, as they feature young characters who show courage and strength in the face of overwhelming difficulties.

"Sometimes tragedy hits people, even kids. They want answers. They want to know why. By using novels, I show ordinary kids confronting and overcoming great odds," McDaniel explained. "Unwittingly, I seem to have struck a chord in the hearts of girls 10 to 16 years old. My novels deal with characters facing, through no fault of their own, a life-altering event—usually medical in nature—and overcoming the event. Sometimes my characters actually die in the book, but this leads readers to tell me, 'It was like real life.' The ultimate message I want to send my audience is simply that no one can control what life dishes out. What you can control is how you respond to it."

Son's Illness Leads to a Career as Novelist

McDaniel got married shortly after she graduated from college. For the next few years she worked for television stations in Tampa, Florida, and Lansing, Michigan. "I got my degree in English, and knew I didn't want to teach, so I ended up at a television station writing promos and commercials," she stated. "But I'm glad I started that way because it taught me to write short and sweet." McDaniel left the work force a few years later when she became pregnant with her first child. She continued doing freelance advertising work at home—writing commercials for local companies and public service announcements—while raising her two sons, Sean and Erik.

McDaniel's peaceful life changed dramatically when her older son, Sean, became critically ill at the age of three. He began losing weight and feeling tired all the time, but doctors were unable to find the problem. Sean finally became so sick that his mother took him to the emergency room, where he was finally diagnosed with juvenile diabetes. People who suffer from diabetes cannot produce sufficient amounts of the hormone insulin, which aids in the digestion of sugars. Although there is no cure, the disease can often be managed through careful attention to diet, an exercise program, and insulin injections. Without proper management, diabetes can lead to such serious complications as the amputation of limbs, heart and kidney disease, and death.

McDaniel went through an anxious night as doctors struggled to stabilize her son's condition. After the crisis was over, she learned everything she could about diabetes and how to manage it. Through her son's illness, she experienced firsthand how dealing with chronic illness can affect a family. "The diagnosis, juvenile diabetes, changed all our lives forever," she said. "He became wedded to twice-daily insulin shots, diet management, and regular exercise, while I became intent on learning how to best manage his illness. I dedicated many years to his well-being."

When McDaniel's son was about 10 years old, they attended an event for diabetics. The event coordinator struck up a conversation with McDaniel. Upon learning that she was a writer, the woman mentioned that her father owned a publishing company that marketed children's books to school systems. McDaniel agreed to try her hand at writing children's books for this company, School Book Fairs, and its Willowisp imprint. "I think they were just looking for someone who could meet a deadline, and I was used to that," she noted.

McDaniel's first attempts at writing children's fiction involved picture books. But her first success came with a young adult novel that was drawn from her own experience. "My first book was *Kickeroo — The Soccer-Playing Kangaroo*," she recalled. "It didn't take me long to know writing picture books wasn't for me. But next I wrote a book called *Will I Ever Dance Again?* about a girl diagnosed with diabetes." Published in 1982, *Will I Ever Dance Again?* tells the story of a teenaged ballet student struggling to deal with her chronic illness. The book proved so popular that the publisher asked McDaniel to write more stories about young characters overcoming a medical problem. *Will I Ever Dance Again?* thus became the first in McDaniel's long line of signature works about teenaged characters coping with health crises.

$1.75
Will I Ever Dance Again?
Lurlene McDaniel

Writing *Six Months to Live*

McDaniel's breakthrough as an author came in 1985, when she published *Six Months to Live*. This book sold over one million copies and remains one of her most popular works nearly 20 years later. *Six Months to Live* introduced the character of Dawn Rochelle, who went on to appear in four more of

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Lurlene McDaniel
SIX MONTHS
TO LIVE
A Dawn Rochelle Novel

McDaniel's novels. In this first book, 13-year-old Dawn is diagnosed with leukemia, a form of cancer that affects the bone marrow and other blood-forming systems in the body. While undergoing chemotherapy in the hospital, Dawn meets Sandy, a girl her age who is being treated for the same disease. The two teens become close friends and help each other deal with the difficult treatment process. Both girls' cancer goes into remission, and they attend a summer camp for cancer survivors together. But afterward Sandy's symptoms return.

The book was a big hit. A few years after its publication, *Six Months to Live* was placed in a literary time capsule at the Library of Congress. The book was selected by young readers in a contest sponsored by the Reading Is Fundamental program. Children across the United States nominated their favorite books and wrote essays explaining why they liked them so much. *Six Months to Live* was the most nominated book in the nation, so it was included in the time capsule along with the top nomination letters from young readers.

Later books in the "Dawn Rochelle" series include *I Want to Live* (1987), *So Much to Live For* (1991), *No Time to Cry* (1993), and *To Live Again* (2001). As the series progresses, Dawn grows from 13 to 17 and moves through middle school to high school. In *I Want to Live,* 14-year-old Dawn suffers a relapse of her leukemia and requires a bone-marrow transplant from her brother. In *So Much to Live For,* 15-year-old Dawn's cancer is back in remission and she returns to the cancer camp as a counselor. But Dawn's medical problems return in *To Live Again,* when the 17-year-old suffers a relapse as she is preparing to go away to college.

Creating the "One Last Wish" Series

In 1987, as McDaniel was in the midst of writing her "Dawn Rochelle" series, she and her husband of 21 years divorced. The author felt that she

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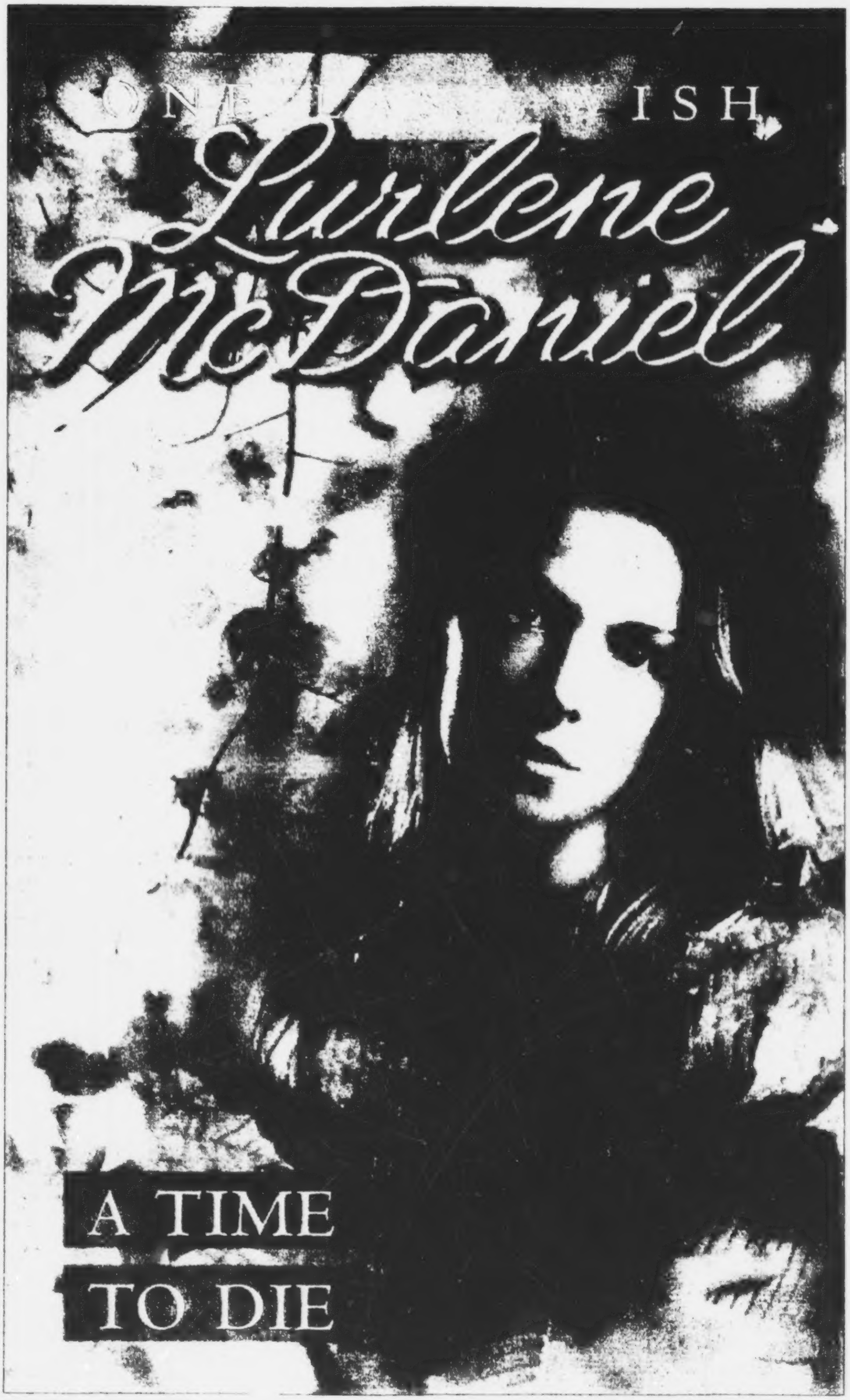
ONE LAST WISH
Lurlene McDaniel
A TIME TO DIE

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needed to earn more money from her novels, so she hired a literary agent to represent her. After publishing 23 books with tiny Willowisp, McDaniel signed a contract to write for the paperback-publishing giant Bantam Books. Her novels, which had already attracted a devoted following of young readers, suddenly became available to a much larger audience. In her work for Bantam, McDaniel developed a productive relationship with a professional editor for the first time. She felt that the quality of her work improved as a result.

But McDaniel's sensitive treatment of characters dealing with serious health issues remained the key to her popularity. "Few people wrote about the chronically ill, so people who had illnesses never saw themselves in literature. I started writing about kids with chronic illnesses, and [the books] were just enormously successful," she stated. "The genre has been good to me. I like to write stories that leave a little catch in your throat and make you feel good. But it was never a goal."

> *"Few people wrote about the chronically ill, so people who had illnesses never saw themselves in literature. I started writing about kids with chronic illnesses, and [the books] were just enormously successful. The genre has been good to me. I like to write stories that leave a little catch in your throat and make you feel good. But it was never a goal."*

Shortly after switching to Bantam, McDaniel launched her popular "One Last Wish" series of books. This series eventually grew to include 12 novels —published between 1992 and 1999 —that are linked together by a common theme. In each book, a mysterious donor gives a dying teen a gift of $100,000 to spend however he or she wants. Some of the characters from the earlier books reappear in later books, as well. For example, *Someone Dies, Someone Lives* (1992) introduces the character of Katie O'Roark. Katie is a high-school track star until she develops heart problems and needs a transplant. She receives a gift from an anonymous donor that enables her family to afford the procedure. While Katie is in the hospital recovering from her surgery, she meets Josh Martel. Josh's teenage brother has died, and his family donated his organs. Katie reappears in *Please Don't Die* (1993), in which she goes to Jenny House as a counselor to help other teens struggling with serious health problems.

Personal Adversity Fuels Her Writing

In 1993 McDaniel was diagnosed with breast cancer. Fortunately, her cancer was caught early and she made a complete recovery following surgery and radiation treatment. McDaniel used her own fight against cancer in her future books to make her characters' struggles more realistic. One example is her 1995 novel *Don't Die, My Love*. "I wrote the book *Don't Die, My Love* as I was going through radiation, so it certainly has an air of authenticity about it because I was there," she explained. "I think all of my books took on a kind of a deeper tone."

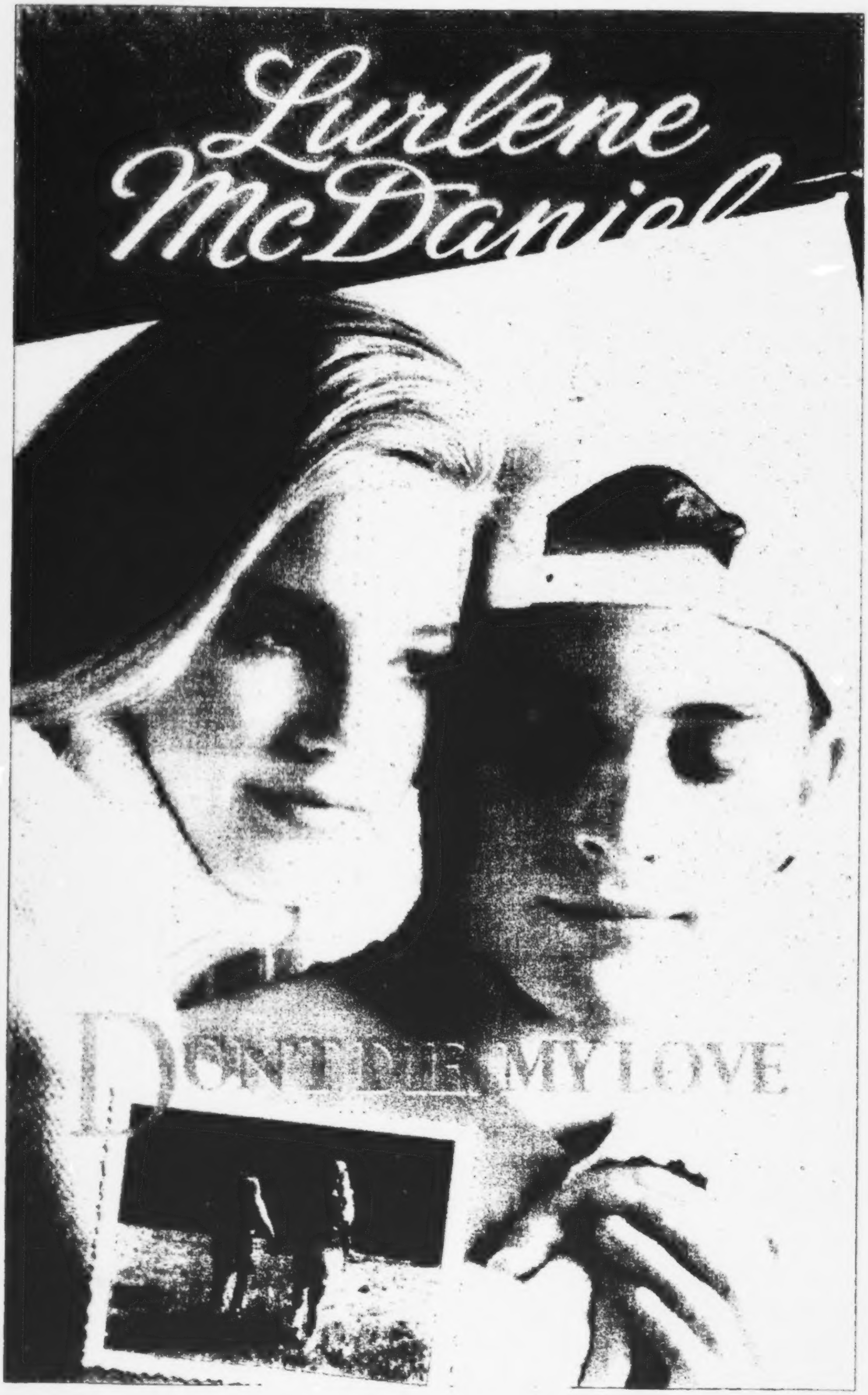
> *"I wrote the book* Don't Die, My Love *as I was going through radiation, so it certainly has an air of authenticity about it because I was there. I think all of my books took on a kind of a deeper tone."*

Don't Die, My Love tells the story of Julie and Luke, a popular and attractive high-school couple who have been dating since sixth grade and plan to get married after graduation. They are stunned when Luke, a handsome football star, is diagnosed with Hodgkin's disease—a type of cancer affecting the lymphatic system, which carries fluid to the body's tissues. The story follows the couple, their families, and the school community as they struggle to deal with Luke's illness. "The novel contains excellent information on cancer treatment and the emotional world of cancer victims and those who love them," wrote Jana R. Fine in *School Library Journal*. "McDaniel shows her literary expertise by humanizing a terrible disease and guiding readers through the whole process."

Don't Die, My Love was turned into a television movie called *A Champion's Fight*, which was broadcast on NBC in 1999. Some of McDaniel's fans were disappointed that the ending of the movie was different from the novel. But McDaniel enjoyed seeing her story on TV. "It was fun to see my characters 'come to life' and 'speak' many of the words I'd created for them," she noted.

The "Angels" Trilogy

McDaniel is a devout Christian who tries to imbue all of her works with "a sense of eternal purpose." "My characters face death with the strength and courage that comes from a belief in God and a hope for eternal life," she


Lurlene McDaniel
DON'T DIE, MY LOVE

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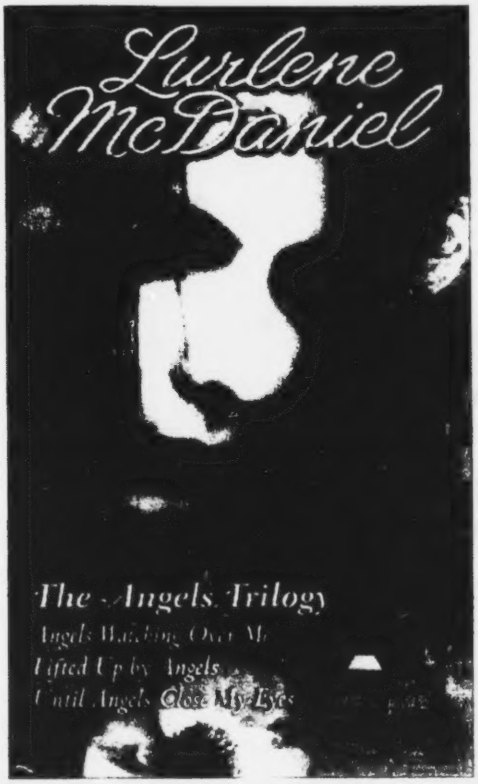

noted. "I don't push a Christian agenda on my readers. I don't preach to them — if someone wants a sermon, they can go to church."

Among McDaniel's novels, the ones that deal with religion most directly are probably those in the "Angels" trilogy. The first book in the series, *Angels Watching Over Me,* was published in 1996. The main character, Leah, is diagnosed with cancer. During her treatment in the hospital, she makes friends with an Amish girl named Rebekah. The two girls come to believe that they were visited by an angel. "When I wrote *Angels Watching Over Me,* there was a lot of stuff in the general marketplace about angels," McDaniel recalled. "I wanted to present a biblical angel. But it took me forever to think of a way to talk about them. I had to find the perfect vehicle for talking about the things of God and angels without sounding contrived."

Angels Watching Over Me was so successful that it became the first book in a trilogy, which also includes *Lifted Up by Angels* (1997) and *Until Angels Close My Eyes* (1998). McDaniel enjoyed following Leah's story in successive novels. "It was wonderful getting to know the characters so well — a nice perk I don't usually get to enjoy," she noted. "Most of my main characters don't survive."

Meeting Readers' Expectations

In order to please her huge following of young readers, McDaniel makes sure that all of her books share certain elements in common. "When I write, my goal is to write a good book and a fresh, interesting story. But I have reader expectations to fulfill," she acknowledged. "My readers expect an intriguing story, a challenge to overcome, a romantic element, and a certain morality."

In addition to the spiritual element in her books, McDaniel is also known for providing realistic details about her characters' illnesses and medical

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treatments. She obtains this information by reading medical journals, interviewing experts, and working with cancer societies, hospice organizations, and organ donor services. "I was always fascinated by things medical. Maybe I'm really a frustrated doctor," she stated. "I have a responsibility to my readers to be accurate. I call a spade a spade. If somebody vomits, they vomit."

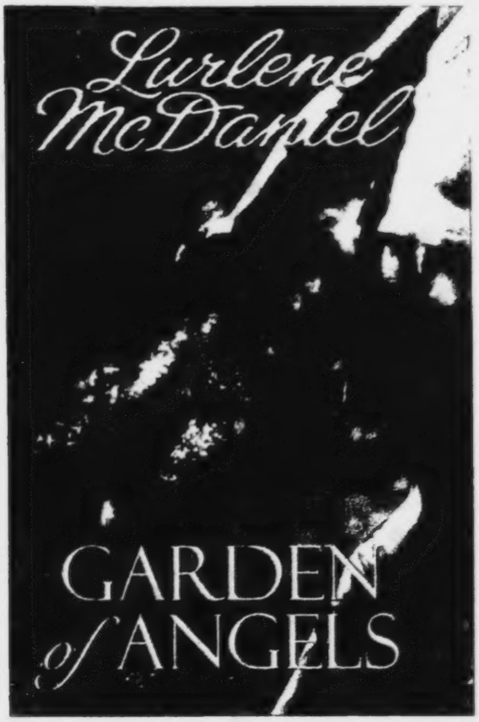
> *"I get hundreds of letters a year — so much mail that I had to hire a part-time secretary to help handle it all. I can't tell you how much my readers mean to me and how much their letters mean to me. They help keep me on track. I wouldn't trade my lifestyle for anything. Mail from my readers brightens my days as each letter reminds me that a real live kid is reading and being affected by my work."*

McDaniel tries never to shy away from difficult or controversial subject matter. For example, a trip to Africa inspired her to write about the problems of poverty, hunger, and disease facing many poor nations around the world in her books *Angel of Mercy* (1999) and *Angel of Hope* (2000). These novels feature Heather Barlow, an idealistic young woman who wants to make a difference in the world. In the first book, Heather goes to Uganda as a volunteer for a relief organization and is unprepared for the terrible conditions she finds there. In the sequel, Heather returns home and convinces her mother, a plastic surgeon, to treat Ugandan children. But Heather becomes ill and cannot make the trip back to Africa. Her spoiled younger sister, Amber, takes her place and matures quickly through the experience.

"I wanted to write about the third world and had the opportunity to go live in the trenches, so to speak," McDaniel explained. "I wanted to show what it's really like for 98 percent of the world's population. Plus, I also see there are an awful lot of young people out there doing good things, and I wanted to give them a platform. I created a character whose motives were pure and good and she was going to go out and save the whole world. But the truth is, you can't save the whole world, but you can save one. And that was the whole thrust of the novel."

In her most recent works, McDaniel has continued to explore the difficult world of teens facing serious illnesses — in themselves and in those they

Lurlene McDaniel
The TIME CAPSULE



love. *The Time Capsule* (2003) features the twins Alexis and Adam. Adam is suffering from leukemia, which is now in remission. But the family fell apart after receiving the bad news, and the twins' parents can't seem to make time to spend with them. Alexis soon learns that she will have to step up to help out. *Garden of Angels* (2003) is set in 1974. The Vietnam War has just recently ended, but the county is still struggling to deal with its aftermath. The story focuses on Darcy, who has just started high school. Her life and her emotions seem upside down, as she tries to cope with her feelings about the war, the soldiers, and a new boy at school. But her mother has just been diagnosed with cancer, and Darcy's world will be changed forever.

Connecting with Her Fans

McDaniel's days are filled with writing, speaking engagements at writers' conferences, book signings, and school visits. She loves connecting with her young fans, especially through the many letters she receives in the mail. "I get hundreds of letters a year—so much mail that I had to hire a part-time secretary to help handle it all. I can't tell you how much my readers mean to me and how much their letters mean to me. They help keep me on track," she noted. "I wouldn't trade my lifestyle for anything. Mail

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from my readers brightens my days as each letter reminds me that a real live kid is reading and being affected by my work."

McDaniel hopes that her readers come away from her books with a renewed appreciation for the preciousness of life and health."I write the kind of books I write because I want to help kids to understand that nobody gets to pick what life dishes out to them. What you do get to choose is how you respond to what life gives you. No matter what happens, life is a gift. And always worth living," she stated. "I remind my readers that good things can come out of bad things. To wit—my entire novel-writing career came out of my son's diagnosis of diabetes. The doors of life are always opening and presenting challenges."

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McDaniel's readers often ask her advice on how to launch a successful writing career. "To those of you who want to be writers and want writing tips, I say 'read, read, read' and practice writing stories and keeping journals," she responds. "Get a good education and never give up your dream."

MARRIAGE AND FAMILY

Lurlene Gallagher married Joe McDaniel on March 12, 1965. They had two sons, Sean Clifford and Erik James, before divorcing in 1987. Both of the author's sons are now grown and healthy, though Sean still must manage his diabetes through insulin shots, diet, and exercise.

McDaniel lives in Chattanooga, Tennessee, which she has called "the most wonderful city in the world." Although she works out of her home, she must keep regular working hours in order to produce three new novels each year. "I have a lovely home office with a large bay window that looks out onto my backyard, full of colorful flowers and a creek," she said. "Sunny Southern skies and buckets of sunshine are also a plus. Beautiful scenes like this inspire me."

SELECTED WRITINGS

Young Adult Novels

Will I Ever Dance Again? 1982
If I Should Die Before I Wake, 1983
Why Did She Have to Die? 1986
Mother, Please Don't Die, 1988
Too Young to Die, 1989
Now I Lay Me Down to Sleep, 1991
Baby Alicia Is Dying, 1993
Don't Die, My Love, 1995
Till Death Do Us Part, 1997
The Girl Death Left Behind, 1999
Angel of Mercy, 1999
Angel of Hope, 2000
How Do I Love Thee? 2001
Telling Christina Goodbye, 2002
The Time Capsule, 2003
Garden of Angels, 2003

"Dawn Rochelle" Series

Six Months to Live, 1985
I Want to Live, 1987
So Much to Live For, 1991
No Time to Cry, 1993
Dawn Rochelle: Four Novels, 2000
To Live Again, 2001

"One Last Wish" Series

A Time to Die, 1992
Mourning Song, 1992
Mother, Help Me Live, 1992
Someone Dies, Someone Lives, 1992
Sixteen and Dying, 1992
Let Him Live, 1992
The Legacy: Making Wishes Come True, 1993
Please Don't Die, 1993
She Died Too Young, 1994
A Season for Goodbye, 1995
One Last Wish: Three Novels, 1998
Reach for Tomorrow, 1999

"Angels" Trilogy

Angels Watching Over Me, 1996
Lifted Up by Angels, 1997
Until Angels Close My Eyes, 1998

HONORS AND AWARDS

RITA Award (Romance Writers of America): 1991, for *Now I Lay Me Down to Sleep*
Children's Choice Books (International Reading Association): for *Somewhere between Life and Death, Too Young to Die,* and *Goodbye Doesn't Mean Forever*
Books for the Reluctant Reader (American Library Association): for *A Season for Goodbye, Till Death Do Us Part,* and *The Girl Death Left Behind*

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Publishers Weekly, Apr. 6, 1992, p.23

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http://www.bookpage.com
(*First Person Book Page,* "Missions of Mercy Inspire Lurlene McDaniel's Angelic Series," July 2000)

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ADDRESS

Lurlene McDaniel
Bantam Books
1540 Broadway
New York, NY 10036

WORLD WIDE WEB SITES

http://www.randomhouse.com/features/lurlene
http://www.eclectics.com/lurlenemcdaniel

Stephanie S. Tolan 1942-

American Writer for Children and Young Adults
Author of *Surviving the Applewhites,* the "Great Skinner" Series, and *Guiding the Gifted Child*

BIRTH

Stephanie S. Tolan was born Stephanie Stein on October 25, 1942, in Canton, Ohio. Her parents were Joseph and Mary (Schroy) Stein. She had an older sister and an older brother.

YOUTH

Tolan became fascinated with books at a very young age. Her mother had worked as a librarian before having children, and she began to read to Stephanie when she was a baby. As she grew older, Tolan often used a flashlight to read under her bed covers late into the night. "That joy in reading," she once said, "made me want to me a writer, and from the time I was nine years old, I never doubted that I would be one." Tolan remembers *David Copperfield* as an influential book from her childhood. She was too young to grasp all of the finer points of Charles Dickens's story, but she has never forgotten the characters and how they magically came alive in her imagination.

When Tolan was eight years old, her family moved to Kenosha, Wisconsin. She enjoyed an active childhood of riding horses and climbing trees. But writing remained her passion. Tolan wrote her first story when she was in the fourth grade. "It was a story about a baby volcano who accidentally started the first Fourth of July celebration," she recalled. "I still have the story, neatly copied in ink. It's pretty terrible, but at the time I loved it because writing that story gave me my first clue that I could make the magic I had long known in books. It still seems to me magical that the human brain can imagine whole worlds and people and stories, turn them into little marks on paper, and then other brains can translate those marks into images, into worlds and people and stories."

> “
>
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> ”

By age 11 Tolan had submitted stories for publication in *Jack and Jill* and the *Saturday Evening Post*. Despite receiving a number of rejection slips for these early efforts, she continued to write through her high school years. In fact, she called herself "the girl with the spiral notebook" because she used her school notebook to write novels during class. "In high school writing was the thing that took me away from what I was supposed to be doing," she remembered. "'The girl with the spiral notebook' wrote stories in Latin class. The spiral notebook was supposed to have translations of Caesar's

Gallic wars. Each notebook would start with four pages of translations, and then it would sort of transmogrify [change] itself into a novel that would go on for the rest of that notebook."

EDUCATION

Tolan was a bright girl who always got straight A's without having to work very hard at her studies. After graduating from high school in Kenosha around 1960, she attended Purdue University in Indiana. She earned a bachelor's degree in creative writing in 1964, then went on to earn a master's degree in English in 1967. Tolan began publishing poetry while in college, and she also started writing plays. One of the plays she wrote during this time — *The Ledge,* about the Vietnam War — is still occasionally performed on stage.

CAREER HIGHLIGHTS

Stephanie S. Tolan is the author of more than 20 books for children and young adults. Her work often focuses on real-life issues that concern young people. For example, some of her books explore such difficult or controversial subjects as Alzheimer's disease, homosexuality, religious cults, homelessness, poverty, and prejudice. Tolan's main characters are usually outsiders or unpopular kids who struggle with challenging situations. By creating characters that her readers can identify with, Tolan helps children believe that they are of worthwhile people — no matter who they are, where they come from, or what kind of problems they must overcome.

Tolan has great respect for children and their ability to cope with difficult issues. She includes such issues in her work in order to prepare her readers for the problems they may face as they go through life. "It seems we have less and less respect for kids' minds," she explained. "We assume they can't think so we offer them less and less to think about and we protect them more and more from ideas and more and more from complexities. It's a scary world and as adults get more scared, we do exactly the opposite of what we should be doing for kids."

Tolan summarized her personal conviction in writing her books. "Since beginning my first novel for young readers in 1976, I have found myself growing more and more committed both to writing fiction for children and young adults and to supporting the rights of the young in a culture that seems less and less interested in providing for its children," she stated. "Whether shown in the increased number of child abuse cases, in the deterioration of our educational system, in the refusal of property owners to rent to families, in the political trend to ignore the needs of the poor . . . there is a real—and disturbing—unwillingness to do what must be done to meet the needs of the younger generation. As a mother, stepmother, writer, and human being, I feel I must do whatever I can to help change this trend."

"

"Since beginning my first novel for young readers in 1976, I have found myself growing more and more committed both to writing fiction for children and young adults and to supporting the rights of the young in a culture that seems less and less interested in providing for its children. Whether shown in the increased number of child abuse cases, in the deterioration of our educational system, in the refusal of property owners to rent to families, in the political trend to ignore the needs of the poor . . . there is a real—and disturbing—unwillingness to do what must be done to meet the needs of the younger generation."

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Teaching and Raising a Family

Tolan sarted her family life fairly early. After earning her bachelor's degree, she married theater director Robert W. Tolan. She also became the stepmother to his three young sons. As she pursued a graduate degree, Tolan began teaching to supplement her family's income. She was an instructor in continuing education at Purdue from 1966 to 1970. When her husband's job took the family to New York, she joined the faculty in speech and theater at the State University of New York at Buffalo. Following another move, Tolan became an adjunct faculty member in English at Franklin and Marshall College in Lancaster, Pennsylvania.

Although she was busy raising a family and working, Tolan never lost her love for writing. She continued to publish poetry and plays over the years. Then, in the early 1970s, a combination of factors led her toward writing fiction for children and young adults. One factor was the connection she made with young readers while visiting schools through the National Endowment for the Arts Poets-in-the-Schools program. "I met the new generation of readers who still stay up late with flashlights to read," she related. "Maybe television has cut back on the numbers of such readers, but they're everywhere still, and they still lose themselves in the worlds created by those magical black marks on white pages. Working with those children and helping them express themselves through their own writing, I realized I had found my real audience. . . . They brought back to me that special reading joy that most adults — even readers among us — have lost. And I wanted to try my hand at writing for those kids, so like myself at their age and yet so different."

Grandpa—and Me
Stephanie S. Tolan

Another factor that pushed Tolan toward writing children's books was the birth of a son in 1972. She wrote her first children's story while she was pregnant and submitted it to a publishing house. The editor liked it, but turned it down because it was too "old-fashioned." Tolan had written the kind of story she enjoyed reading as a child. But she did not realize that children's literature had changed significantly over the years. As her son grew, Tolan read many books to him and discovered contemporary children's fiction. "I fell totally in love with what was out there," she recalled. "It was an open time, it was an exciting time, it was a time of really serious literature for kids. I thought it was wonderful because you could write about anything, all you had to do is put it in a child's world, to have a young protagonist [main character], but that's a fun thing."

In 1975 Tolan quit teaching and dedicated herself to writing children's books. Her first effort, a realistic middle-grade novel called *Grandpa — and Me,* was published in 1978. It tells the story of Kerry, a young girl who struggles to come to terms with the declining mental capacity of her grandfather, who is diagnosed with Alzheimer's disease. The book deals with the issue of aging from a child's perspective, as Kerry observes her grandfather's behavior and its effect on her family. Tolan drew upon her own family's experiences with Alzheimer's disease, and the eventual suicide of her grandfather, while writing the book. "*Grandpa — and Me* was something I deeply wanted to write — it's very personal," she acknowledged. "I thought it was very risky, and when I sent it off [to a publisher] I was biting my fingernails." But the book was accepted by the first pub-

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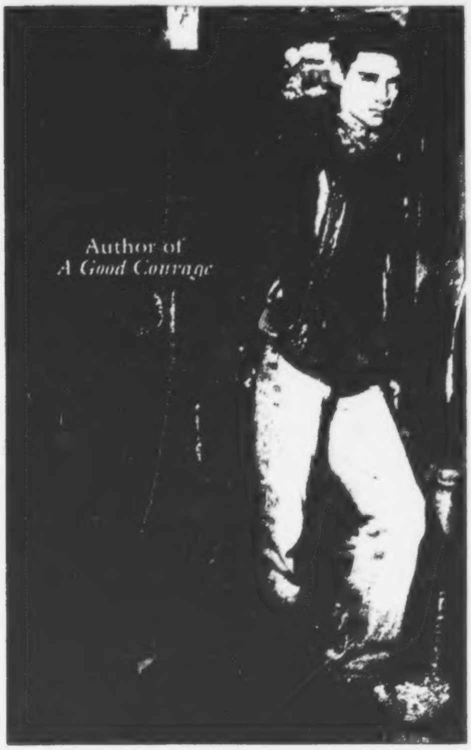
lisher she sent it to, and it received critical praise for providing a realistic look at a difficult issue.



Young Adult Novels

Tolan has produced an average of one book per year since the 1970 publication of *Grandpa — and Me.* She has written several books for younger readers, but the majority of her works are novels for young adults that focus on teenaged characters facing difficult, real-life issues. One example is *A Good Courage,* published in 1988. This novel tells the story of 14-year-old Ty (short for Tie-Dye), whose free-spirited mother pursues an alternative lifestyle that includes communes and religious cults. They wind up in the Kingdom of Yahweh, a religious cult led by the fanatical Brother Daniel. Ty's difficult experiences there force him to face some equally difficult choices. *School Library Journal* selected *A Good Courage* as one of the best young adult titles of the year in 1988.

One of Tolan's most unsettling novels is *Plague Year,* which was published in 1990. This book tells the story of Bran Slocum, a high school student who goes to live with his aunt and uncle in a small town after his father is accused of being a serial killer. Since Bran looks and acts different from the other kids at his new school, he has trouble fitting in. Then some of his fellow students find out about Bran's family background, and their initial hostility toward him expands into violence and tragedy. *Plague Year* has been used widely in schools to help students talk about violence, especially following such real-life incidents as the student shootings at Columbine High School in Colorado. A writer for *Horn Book* called Tolan's novel "a contemporary morality play that offers ample opportunity for discussion of ethical behavior."

Two of Tolan's most popular young adult novels were inspired by her work with intellectually gifted children. *Welcome to the Ark,* published in 1996, introduces four troubled kids — between the ages of eight and 17 — who live in an experimental group home. Each of the teens possesses a special intellectual gift that has made it difficult for them to deal with their families and schools. As the psychologists who run the home help them to develop their abilities, the kids form an intimate psychic connection with one another. They reach out to other gifted kids to form the Ark—a group that works together to end violence and find better solutions to the world's problems. Tolan uses an unusual format in the novel, interspersing e-mail messages, journal entries, and poetry with the narrative to allow the reader to gain insight into the different characters' perspectives. "Though the story line may be difficult for some young readers to grasp at first, the unconventional form and the compelling subject matter will pull them into the novel for a fast-paced reading experience," Ted Hipple wrote in *Writers for Young Adults.* "Tolan does a superb job depicting emotionally disturbed, gifted youth," added Jacqueline Rose in *Voice of Youth Advocates.*

In 2001 Tolan published a sequel to *Welcome to the Ark* entitled *Flight of the Raven.* This story begins with a terrorist attack on the United States that is carried out by a secret anti-government group called the Free Mountain Militia. Soon afterward, the militia captures Elijah, one of the gifted kids from the first novel, and holds him hostage. When Elijah befriends Amber, the daughter of the terrorist group's leader, he slowly becomes part of the group and begins using his special abilities to help them. But the two young people face difficult choices when they learn that the militia is planning to launch a biological war using genetically engineered smallpox virus. *Flight of the Raven* attracted a great deal of attention when it came out two weeks after the terrorist attacks of September 11, 2001. Many reviewers noted that the novel's topic was timely, though several complained about its excessive violence and slow pace. "Its pacing and doleful tone might be a turn off to some readers," Karen Jensen wrote in *Voice of Youth Advocates,* "but Tolan creates characters that the reader cares about and a conflict that pulls one all the way through."

STEPHANIE S. TOLAN
welcome to the ARK
When you disappeared from the lodge I thought you'd gone home
It's lonely at midnight in the nuthouse, remember?
So tell me what this group home is all about.
I still have my ankle bracelet.

Tolan has branched into the supernatural in several of her works for young adults. In *The Witch of Maple Park* (1992), for example, a psychic teen believes that the child for whom she is babysitting is going to be kidnaped by a witch. The teen soon finds out that the witch is not what she seems. Tolan drew upon her interest in theater to write *The*

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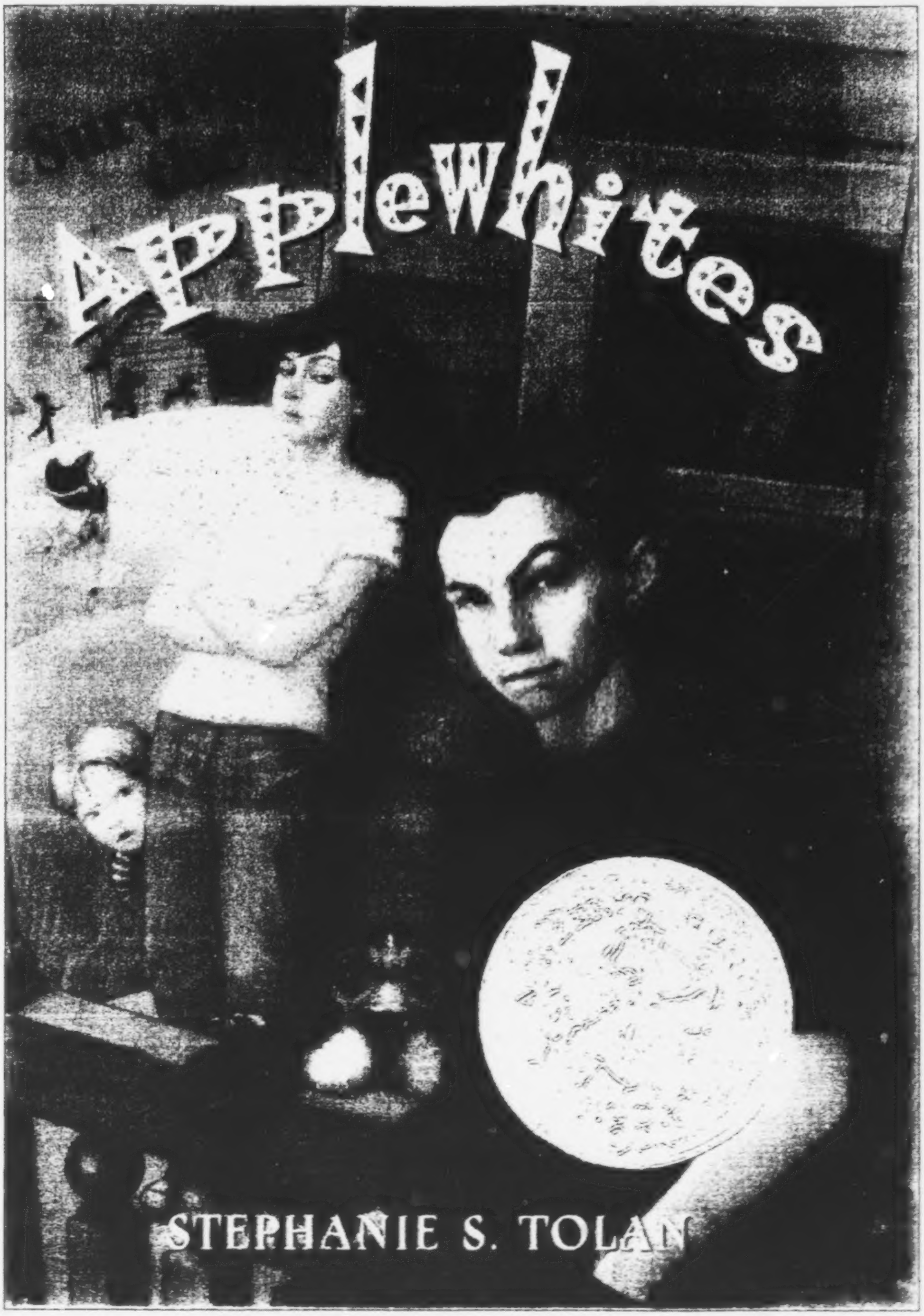
Face in the Mirror (1998). In this book, the ghost of a 19th-century actor tries to get two half-brothers to kill one another as they act in a Shakespearean play. Commenting on *The Face in the Mirror* for *Booklist,* Chris Sherman noted that "Tolan artfully weaves Shakespeare's *Richard III,* sibling rivalry, revenge, and a haunted theater with a vindictive ghost into a suspenseful story."

Surviving the Applewhites

Tolan published her most critically acclaimed young adult novel, *Surviving the Applewhites,* in 2002. This humorous book tells the story of Jake Semple, a 13-year-old juvenile delinquent who has been kicked out of several schools. He is finally sent away to the Creative Academy, a "home-school" run by the eccentric Applewhite family on their rural North Carolina farm. Jake thus enters a chaotic household full of energetic artists. The only "normal" member of the family is 12-year-old daughter E.D., who takes an immediate dislike to spiky-haired Jake. The story is told by Jake and E.D. in alternating chapters. It culminates in a family production of *The Sound of Music,* in which everyone — including a reformed Jake — takes part.

Surviving the Applewhites was hailed as a hilarious story about a boy's journey of self-discovery. "Clever, clever. Tolan has pulled off something special here," Ilene Cooper wrote in *Booklist*. "She takes a rather predictable plot (tough kid is tamed by exposure to a good family) and twists it into a screwball comedy that pushes the story to a whole new place." In 2003, the American Library Association selected the novel as a Newbery Honor Book, one of five runners-up for the Newbery Medal — the highest honor in children's literature. "*Surviving the Applewhites* was my funny book, and I'm so pleased that was the one that won," Tolan said. "We're in dire need of humor — to be able to look at the world around us and find

"Surviving the Applewhites *was my funny book, and I'm so pleased that was the one that won [the Newbery Honor Award],"Tolan said."We're in dire need of humor — to be able to look at the world around us and find something fundamentally positive. The characters in this book have passion about what they do. They're a family that truly loves each other, even if they squabble — who care and cooperate and work together. We need to see that, maybe more than ever."*



something fundamentally positive. The characters in this book have passion about what they do. They're a family that truly loves each other, even if they squabble—who care and cooperate and work together. We need to see that, maybe more than ever."

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The Great Skinner Homestead
Stephanie S. Tolan

Books for Younger Readers

Tolan also exercised her sense of humor to create her best-known works for intermediate readers. The "Great Skinner" series includes four books published between 1983 and 1988. Like many of Tolan's young adult novels, each book focuses on a social issue. But these books are lighter in tone in order to appeal to a younger audience. In *The Great Skinner Strike,* for example, a mother's refusal to do housework leads to a focus on women's rights. This story was adapted for television and aired as an *ABC After School Special* called "Mom's on Strike" in 1988. *The Great Skinner Enterprise* concerns the struggles of running a family business, while *The Great Skinner Getaway* tells about the not-so-glamorous side of traveling across small-town America in a motor home.

In her 1993 middle-grade novel *Save Halloween!* Tolan introduces the Filkin family. Johnna Filkin, the young daughter of an evangelist minister, shares her father's strong religious beliefs but does not always share his contempt for secular (non-religious) celebrations. For example, her father forbids her from celebrating Halloween, which he refers to as "the devil's holiday." When Johnna is selected to write a Halloween play for her sixth-grade class, however, she decides that the time has come for her to think for herself. "Thoughtful, pithy, and entertaining, this will intrigue readers from cover to cover," wrote *Booklist* reviewer Carolyn Phelan. Tolan continued the story of the Filkin family in *Ordinary Miracles* (1999).

Tolan has also written a few books for children. In *Marcy Hooper and the Greatest Treasure in the World*, published in 1991, young Marcy escapes her troubles at school in the hills near her home. Her encounters with dragons and nymphs give her the courage to face her school problems. In *Sophie and the Sidewalk Man,* published in 1992, a little girl saves her money to buy a stuffed hedgehog, since her mother's allergies prohibit her from getting a real pet. But when she sees a homeless man sharing his food with a stray cat, she learns an important lesson about generosity. Tolan's most recently published book, *Bartholomew's Blessing* (2003), features a mouse that travels to Bethlehem with an angel and a fox to be blessed by the Christ Child.

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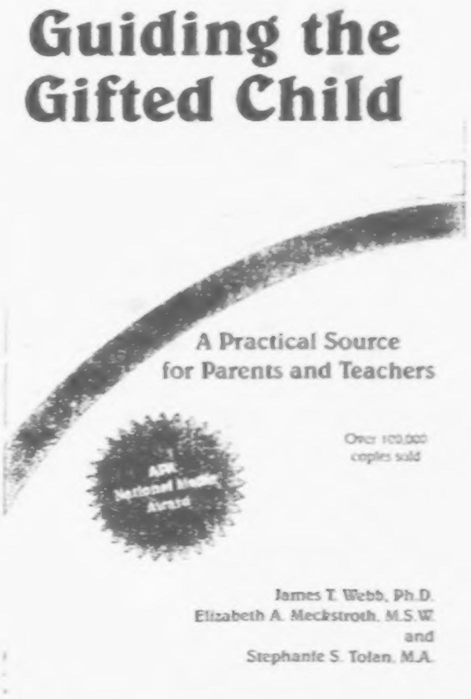
Writing about Gifted Children

In addition to writing fiction for children and young adults, Tolan is the co-author of an acclaimed book for adults called *Guiding the Gifted Child: A Practical Source for Parents and Teachers.* "I got involved in the whole subject of very bright kids because I had a child who was very different from other kids — so different that nobody at his school knew what to do with him," she explained. "As I tried to figure out how to get his really intense learning needs met, I discovered important truths about myself and my whole family. I began to realize how much hostility there is in the world toward unusually intelligent people, and how much harm is done to children who are forced to try to make themselves be like others when they really aren't, and it became a crusade."

Tolan started to realize that her son R.J. was intellectually gifted when he was around five years old. R.J. showed an amazing capacity for language at that age, and he also had impressive mathematical abilities. "It wasn't until I was doing a poetry workshop for fourth and fifth graders when [R.J.] was in kindergarten, and I realized I had to keep stopping to explain the language I was using, and I never had to do that with my son," she recalled. "And I began to suspect that there was something strange going on. So when [my husband and I] had him tested, and the psychologist said 'This is the brightest kid I've ever tested in my life,' we were completely terrified."

Despite his high intelligence, R.J. had trouble in school. He was often bored and restless in class, and he struggled to think in a conventional, linear way. "I used to say my son functioned like a short circuit because he was sparking all the time," Tolan stated. "It's web thinking, it's connected thinking. You take two steps down a path and you see a junction, and you may end up very far from where you intended. And it may be a wonderful place to be, but it isn't what you intended, and if you're in an environment like a school that says you must attend to these things, in this order, then a highly creative, a highly gifted person is going to have difficulty with that."



Guiding the
Gifted Child

A Practical Source
for Parents and Teachers

Over 100,000
copies sold

James T. Webb, Ph.D.
Elizabeth A. Meckstroth, M.S.W.
and
Stephanie S. Tolan, M.A.

Tolan spent many years investigating educational opportunities for her son and working with other gifted children. In the process, she learned that both she and her husband had exceptionally high intelligence. This knowledge helped explain some of the problems they each experienced during their school years. Tolan's research also taught her about the most effective ways of handling gifted kids and helping them reach their potential. She incorporated this information into her 1982 book *Guiding the Gifted Child,* which she co-wrote with James T. Webb and Elizabeth Meckstroth. Since then, Tolan has written numerous articles and made many public appearances as an advocate for gifted children.

"

"Most of the world is busy trying to tell children that they aren't good enough, aren't enough like other children, aren't really worthy of being loved. What every kid needs to know is that she is just exactly the person she is meant to be, and that—no matter what—she is absolutely and unconditionally worthy of love. If I could help even one boy or girl to begin to really believe that, I'd feel as if I'd done what I was meant to do."

"

Today Tolan is a nationally recognized authority on gifted education. She understands that many gifted children feel different from their peers and place pressure upon themselves to succeed. She encourages these children—and all children—to accept themselves. "Most of the world is busy trying to tell children that they aren't good enough, aren't enough like other children, aren't really worthy of being loved," she stated. "What every kid needs to know is that she is just exactly the person she is meant to be, and that—no matter what—she is absolutely and unconditionally worthy of love. If I could help even one boy or girl to begin to really believe that, I'd feel as if I'd done what I was meant to do."

Tolan continues to work toward this goal in her writing. She enjoys writing for young people because it gives her an opportunity to influence the next generation. But she admits that children can be a very tough audience. "People are always asking [children's authors] when we're going to start writing for adults, as though we're sort of 'trying out' on kids," she acknowledged. "Well, kids are the toughest readers in the world. They don't have to go to cocktail parties and pretend they've read some hot new book. If they don't want to read it, they'll just put it down. You'd better make it interesting."

Tolan believes that her audience can handle important real-life issues, so she tends to write about whatever topic interests her. "I can't spend a year of my life on a book unless it has a philosophical issue that I am deeply interested in," she explained. "Thus, I think all of my books have such backbones. Each one has an intense psychological, emotional, or philosophical question. It must have that for me to deal with it for the length of time it takes to write a book."

MARRIAGE AND FAMILY

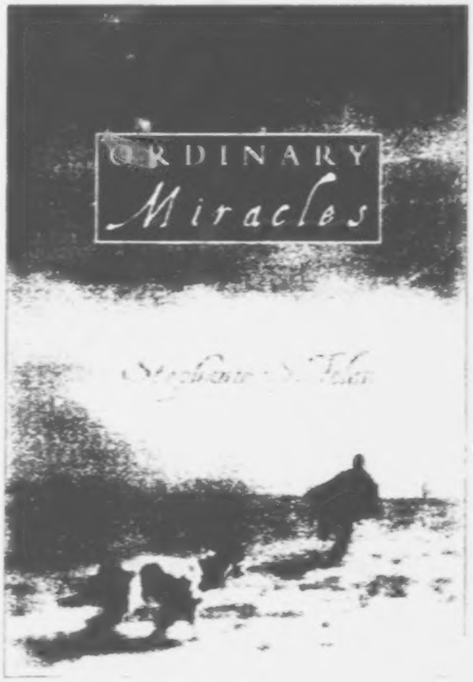
Stephanie Stein married Robert W. Tolan, the managing director of a professional theater, on December 19, 1964. She thus became a stepmother to her husband's sons, Patrick, Andrew, and Robert Jr. In 1972 the Tolans had a son together, whom they named R.J.

Tolan and her family moved around a lot due to her husband's theatrical career. They moved to a house on a lake near Charlotte, North Carolina, in 1999. Now that their sons are grown, Tolan and her husband share their home with several dogs, cats, and other pets.

SELECTED WRITINGS

Young Adult Novels

The Last of Eden, 1980
The Liberation of Tansy Warner, 1980
No Safe Harbors, 1981
Pride of the Peacock, 1986
A Good Courage, 1988
Plague Year, 1990
The Witch of Maple Park, 1992
Who's There? 1994
Welcome to the Ark, 1996
The Face in the Mirror, 1998
Flight of the Raven, 2001
Surviving the Applewhites, 2002



Middle-Grade Novels

Grandpa — and Me, 1978
A Time to Fly Free, 1983
Save Halloween! 1993
Ordinary Miracles, 1999

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The "Great Skinner" Series

The Great Skinner Strike, 1983
The Great Skinner Enterprise, 1987
The Great Skinner Getaway, 1987
The Great Skinner Homestead, 1988

Children's Books

Marcy Hooper and the Greatest Treasure in the World, 1991
Sophie and the Sidewalk Man, 1992
Bartholomew's Blessing, 2003

Plays

The Ledge, 1968
Not I, Said the Little Red Hen, 1971
Bridge to Terabithia, 1990 (with Katherine Paterson, music by Steven Liebman)
The Tale of the Mandarin Ducks, 1998 (with Paterson, music by Leibman)
The Tale of Jemima Puddle-Duck, 2002 (with Paterson)

Nonfiction

Guiding the Gifted Child: A Practical Source for Parents and Teachers, 1982 (with James T. Webb and Elizabeth Meckstroth)

HONORS AND AWARDS

Notable Trade Book (National Council of Social Studies): 1978, for *Grandpa — and Me;* 1980, for *The Liberation of Tansy Warner*
Bread Loaf Writer's Conference Fellowship: 1981
American Psychological Association Media Award: 1983, for *Guiding the Gifted Child*
Best Book Award (*School Library Journal*): 1988, for *A Good Courage*

FURTHER READING

Books

Authors and Artists for Young Adults, Vol. 45, 2002
Hipple, Ted. *Writers for Young Adults,* 2000
Holtze, Sally Holmes, ed. *Sixth Book of Junior Authors and Illustrators,* 1989
Something about the Author, Vol. 78, 1994

Periodicals

Book Report, Jan. 1993, p.35
Charlotte (N.C.) Observer, Feb. 9, 2003, p.A1

Online Articles

http://www.talentdevelop.com
(*Talent Development*, "Stephanie Tolan Interview," undated)

Online Databases

Biography Resource Center Online, 2003, articles from *Authors and Artists for Young Adults*, 2002, and *Contemporary Authors Online*, 2003

ADDRESS

Stephanie S. Tolan
Random House Children's Books
1745 Broadway
10th Floor
New York, NY 10019

WORLD WIDE WEB SITE

http://www.stephanietolan.com

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How to Use the Cumulative Index

Our indexes have a new look. In an effort to make our indexes easier to use, we've combined the Name and General Index into a new, Cumulative Index. This single ready-reference resource covers all the volumes in *Biography Today,* both the general series and the special subject series. The new Cumulative Index contains complete listings of all individuals who have appeared in *Biography Today* since the series began. Their names appear in bold-faced type, followed by the issue in which they appear. The Cumulative Index also includes references for the occupations, nationalities, and ethnic and minority origins of individuals profiled in *Biography Today*.

We have also made some changes to our specialty indexes, the Places of Birth Index and the Birthday Index. To consolidate and to save space, the Places of Birth Index and the Birthday Index will no longer appear in the January and April issues of the softbound subscription series. But these indexes can still be found in the September issue of the softbound subscription series, in the hardbound Annual Cumulation at the end of each year, and in each volume of the special subject series.

General Series

The General Series of *Biography Today* is denoted in the index with the month and year of the issue in which the individual appeared. Each individual also appears in the Annual Cumulation for that year.

bin Laden, Osama . . . . Apr 02
Bush, George W. . . . . Sep 00; Update 00; Update 01; Update 02
Clarkson, Kelly . . . . Jan 03
Eminem . . . . Apr 03
Fuller, Millard . . . . Apr 03
Giuliani, Rudolph . . . . Sep 02
Hartnett, Josh . . . . Sep 03
Lewis, John . . . . Jan 03
Roberts, Julia . . . . Sep 01
Rowling, J.K. . . . . Sep 99; Update 00; Update 01; Update 02
Spears, Britney . . . . Jan 01
Tucker, Chris . . . . Jan 01
Wood, Elijah . . . . Apr 02

Special Subject Series

The Special Subject Series of *Biography Today* are each denoted in the index with an abbreviated form of the series name, plus the number of the volume in which the individual appears. They are listed as follows.

Adams, Ansel	Artist V.1	(Artists)
GrandPré, Mary	Author V.14	(Authors)
Jackson, Peter	PerfArt V.2	(Performing Artists)
Kapell, Dave	Science V.8	(Scientists & Inventors)
Kidd, Jason	Sport V.9	(Sports)
Peterson, Roger Tory	WorLdr V.1	(World Leaders: Environmental Leaders)
Sadat, Anwar	WorLdr V.2	(World Leaders: Modern African Leaders)
Wolf, Hazel	WorLdr V.3	(World Leaders: Environmental Leaders 2)

Updates

Updated information on selected individuals appears in the Appendix at the end of the *Biography Today* Annual Cumulation. In the index, the original entry is listed first, followed by any updates.

Arafat, Yasir . . . . Sep 94; Update 94; Update 95; Update 96; Update 97; Update 98; Update 00; Update 01; Update 02
Gates, Bill . . . . Apr 93; Update 98; Update 00; Science V.5; Update 01
Griffith Joyner, Florence . . . . Sport V.1; Update 98
Sanders, Barry . . . . Sep 95; Update 99
Spock, Dr. Benjamin . . . . Sep 95; Update 98
Yeltsin, Boris . . . . Apr 92; Update 93; Update 95; Update 96; Update 98; Update 00

Cumulative Index

This cumulative index includes names, occupations, nationalities, and ethnic and minority origins that pertain to all individuals profiled in *Biography Today* since the debut of the series in 1992.

Aaliyah . . . Jan 02
Aaron, Hank . . . Sport V.1
Abbey, Edward . . . WorLdr V.1
Abdul, Paula . . . Jan 92; Update 02
Abdul-Jabbar, Kareem . . . Sport V.1
Aboriginal
  Freeman, Cathy . . . Jan 01
Abzug, Bella . . . Sep 98
activists
  Abzug, Bella . . . Sep 98
  Arafat, Yasir . . . Sep 94; Update 94; Update 95; Update 96; Update 97; Update 98; Update 00; Update 01; Update 02
  Ashe, Arthur . . . Sep 93
  Askins, Renee . . . WorLdr V.1
  Aung San Suu Kyi . . . Apr 96; Update 98; Update 01; Update 02
  Banda, Hastings Kamuzu . . . WorLdr V.2
  Bates, Daisy . . . Apr 00
  Brower, David . . . WorLdr V.1; Update 01
  Burnside, Aubyn . . . Sep 02
  Calderone, Mary S. . . . Science V.3
  Chavez, Cesar . . . Sep 93
  Chavis, Benjamin . . . Jan 94; Update 94
  Cronin, John . . . WorLdr V.3
  Dai Qing . . . WorLdr V.3
  Dalai Lama . . . Sep 98
  Douglas, Marjory Stoneman . . . WorLdr V.1; Update 98
  Edelman, Marian Wright . . . Apr 93
  Foreman, Dave . . . WorLdr V.1
  Fuller, Millard . . . Apr 03
  Gibbs, Lois . . . WorLdr V.1
  Haddock, Doris (Granny D) . . . Sep 00
  Huerta, Dolores . . . Sep 03
  Jackson, Jesse . . . Sep 95; Update 01
  Ka Hsaw Wa . . . WorLdr V.3
  Kaunda, Kenneth . . . WorLdr V.2
  Kenyatta, Jomo . . . WorLdr V.2
  Kielburger, Craig . . . Jan 00
  Kim Dae-jung . . . Sep 01
  LaDuke, Winona . . . WorLdr V.3; Update 00
  Lewis, John . . . Jan 03
  Love, Susan . . . Science V.3
  Maathai, Wangari . . . WorLdr V.1
  Mandela, Nelson . . . Jan 92; Update 94; Update 01
  Mandela, Winnie . . . WorLdr V.2
  Mankiller, Wilma . . . Apr 94
  Martin, Bernard . . . WorLdr V.3
  Masih, Iqbal . . . Jan 96
  Menchu, Rigoberta . . . Jan 93
  Mendes, Chico . . . WorLdr V.1
  Mugabe, Robert . . . WorLdr V.2
  Marshall, Thurgood . . . Jan 92; Update 93
  Nakamura, Leanne . . . Apr 02
  Nkrumah, Kwame . . . WorLdr V.2
  Nyerere, Julius Kambarage . . . WorLdr V.2; Update 99
  Oliver, Patsy Ruth . . . WorLdr V.1
  Parks, Rosa . . . Apr 92; Update 94
  Pauling, Linus . . . Jan 95
  Saro-Wiwa, Ken . . . WorLdr V.1
  Savimbi, Jonas . . . WorLdr V.2
  Spock, Benjamin . . . Sep 95; Update 98
  Steinem, Gloria . . . Oct 92
  Teresa, Mother . . . Apr 98
  Watson, Paul . . . WorLdr V.1
  Werbach, Adam . . . WorLdr V.1
  Wolf, Hazel . . . WorLdr V.3
  Zamora, Pedro . . . Apr 95
actors/actresses
  Aaliyah . . . Jan 02
  Affleck, Ben . . . Sep 99
  Alba, Jessica . . . Sep 01
  Allen, Tim . . . Apr 94; Update 99
  Alley, Kirstie . . . Jul 92
  Anderson, Gillian . . . Jan 97
  Aniston, Jennifer . . . Apr 99
  Arnold, Roseanne . . . Oct 92
  Banks, Tyra . . . PerfArt V.2

Barrymore, Drew . . . . Jan 01
Bergen, Candice . . . . Sep 93
Berry, Halle . . . . Jan 95; Update 02
Bialik, Mayim . . . . Jan 94
Blanchard, Rachel . . . . Apr 97
Bledel, Alexis . . . . Jan 03
Brandis, Jonathan . . . . Sep 95
Brandy . . . . Apr 96
Bryan, Zachery Ty . . . . Jan 97
Burke, Chris . . . . Sep 93
Bynes, Amanda . . . . Sep 03
Cameron, Candace . . . . Apr 95
Campbell, Neve . . . . Apr 98
Candy, John . . . . Sep 94
Carrey, Jim . . . . Apr 96
Carvey, Dana . . . . Jan 93
Chan, Jackie . . . . PerfArt V.1
Culkin, Macaulay . . . . Sep 93
Danes, Claire . . . . Sep 97
DiCaprio, Leonardo . . . . Apr 98
Diesel, Vin . . . . Jan 03
Doherty, Shannen . . . . . . Apr 92; Update 94
Duchovny, David . . . . Apr 96
Duff, Hilary . . . . Sep 02
Dunst, Kirsten . . . . PerfArt V.1
Eminem . . . . Apr 03
Ford, Harrison . . . . Sep 97
Garth, Jennie . . . . Apr 96
Gellar, Sarah Michelle . . . . Jan 99
Gilbert, Sara . . . . Apr 93
Goldberg, Whoopi . . . . Apr 94
Goodman, John . . . . Sep 95
Hanks, Tom . . . . Jan 96
Hart, Melissa Joan . . . . Jan 94
Hartnett, Josh . . . . Sep 03
Hewitt, Jennifer Love . . . . Sep 00
Holmes, Katie . . . . Jan 00
Jones, James Earl . . . . Jan 95
Lee, Spike . . . . Apr 92
Locklear, Heather . . . . Jan 95
López, George . . . . PerfArt V.2
Lopez, Jennifer . . . . Jan 02
Mac, Bernie . . . . PerfArt V.1
Muniz, Frankie . . . . Jan 01
Murphy, Eddie . . . . PerfArt V.2
O'Donnell, Rosie . . . . Apr 97; Update 02
Oleynik, Larisa . . . . Sep 96
Olsen, Ashley . . . . Sep 95
Olsen, Mary Kate . . . . Sep 95
Perry, Luke . . . . Jan 92
Phoenix, River . . . . Apr 94
Pitt, Brad . . . . Sep 98
Portman, Natalie . . . . Sep 99
Priestley, Jason . . . . Apr 92
Prinze, Freddie, Jr. . . . . Apr 00
Radcliffe, Daniel . . . . Jan 02
Reeve, Christopher . . . . . Jan 97; Update 02
Roberts, Julia . . . . Sep 01
Ryder, Winona . . . . Jan 93
Shatner, William . . . . Apr 95
Sinatra, Frank . . . . Jan 99
Smith, Will . . . . Sep 94
Stewart, Patrick . . . . Jan 94
Stiles, Julia . . . . PerfArt V.2
Thiessen, Tiffani-Amber . . . . Jan 96
Thomas, Jonathan Taylor . . . . Apr 95
Tucker, Chris . . . . Jan 01
Usher . . . . PerfArt V.1
Vidal, Christina . . . . PerfArt V.1
Washington, Denzel . . . . Jan 93; Update 02
Watson, Barry . . . . Sep 02
Watson, Emma . . . . Apr 03
Wayans, Keenen Ivory . . . . Jan 93
White, Jaleel . . . . Jan 96
Williams, Robin . . . . Apr 92
Wilson, Mara . . . . Jan 97
Winfrey, Oprah . . . . Apr 92; Update 00
Winslet, Kate . . . . Sep 98
Witherspoon, Reese . . . . Apr 03
Wood, Elijah . . . . Apr 02
Adams, Ansel . . . . Artist V.1
Adams, Yolanda . . . . Apr 03
Affleck, Ben . . . . Sep 99
African-Americans
see blacks
Agassi, Andre . . . . Jul 92
Aguilera, Christina . . . . Apr 00
Aidid, Mohammed Farah . . . . . WorLdr V.2
Aikman, Troy . . . . Apr 95; Update 01
Alba, Jessica . . . . Sep 01
Albanian
Teresa, Mother . . . . Apr 98
Albright, Madeleine . . . . Apr 97
Alcindor, Lew
see Abdul-Jabbar, Kareem . . . . Sport V.1
Alexander, Lloyd . . . . Author V.6
Algerian
Boulmerka, Hassiba . . . . Sport V.1
Ali, Muhammad . . . . Sport V.2
Allen, Marcus . . . . Sep 97
Allen, Tim . . . . Apr 94; Update 99

Allen, Tori . . . . Sport V.9
Alley, Kirstie . . . . Jul 92
Almond, David . . . . Author V.10
Alvarez, Luis W. . . . . Science V.3
Amanpour, Christiane . . . . Jan 01
Amin, Idi . . . . WorLdr V.2
Amman, Simon . . . . Sport V.8
An Na . . . . Author V.12
Anders, C.J.
  see Bennett, Cherie . . . . Author V.9
Anderson, Gillian . . . . Jan 97
Anderson, Laurie Halse . . . . Author V.11
Anderson, Marian . . . . Jan 94
Anderson, Terry . . . . Apr 92
Andretti, Mario . . . . Sep 94
Andrews, Ned . . . . Sep 94
Angelou, Maya . . . . Apr 93
Angolan
  Savimbi, Jonas . . . . WorLdr V.2
animators
  see also cartoonists
  Hillenburg, Stephen . . . . Author V.14
  Jones, Chuck . . . . Author V.12
  Lasseter, John . . . . Sep 00
  Tartakovsky, Genndy . . . . Author V.11
Aniston, Jennifer . . . . Apr 99
Annan, Kofi . . . . Jan 98; Update 01
Applegate, K. A. . . . . Jan 00
Arab-American
  Nye, Naomi Shihab . . . . Author V.8
Arafat, Yasir . . . . Sep 94; Update 94; Update 95; Update 96; Update 97; Update 98; Update 00; Update 01; Update 02
Arantes do Nascimento, Edson
  see Pelé . . . . Sport V.1
architects
  Juster, Norton . . . . Author V.14
  Lin, Maya . . . . Sep 97
  Pei, I.M. . . . . Artist V.1
  Wright, Frank Lloyd . . . . Artist V.1
Aristide, Jean-Bertrand . . . . Jan 95; Update 01
Armstrong, Lance . . . . Sep 00; Update 00; Update 01; Update 02
Armstrong, Robb . . . . Author V.9
Armstrong, William H. . . . . Author V.7
Arnold, Roseanne . . . . Oct 92
artists
  Adams, Ansel . . . . Artist V.1
  Bearden, Romare . . . . Artist V.1
  Bennett, Olivia . . . . Sep 03
  Calder, Alexander . . . . Artist V.1
  Chagall, Marc . . . . Artist V.1
  Christo . . . . Sep 96
  Frankenthaler, Helen . . . . Artist V.1
  Gorey, Edward . . . . Author V.13
  GrandPré, Mary . . . . Author V.14
  Johns, Jasper . . . . Artist V.1
  Lawrence, Jacob . . . . Artist V.1; Update 01
  Lin, Maya . . . . Sep 97
  Moore, Henry . . . . Artist V.1
  Moses, Grandma . . . . Artist V.1
  Nechita, Alexandra . . . . Jan 98
  Nevelson, Louise . . . . Artist V.1
  O'Keeffe, Georgia . . . . Artist V.1
  Parks, Gordon . . . . Artist V.1
  Pinkney, Jerry . . . . Author V.2
  Ringgold, Faith . . . . Author V.2
  Rivera, Diego . . . . Artist V.1
  Rockwell, Norman . . . . Artist V.1
  Warhol, Andy . . . . Artist V.1
Ashanti . . . . PerfArt V.2
Ashe, Arthur . . . . Sep 93
Ashley, Maurice . . . . Sep 99
Asians
  An Na . . . . Author V.12
  Aung San Suu Kyi . . . . Apr 96; Update 98; Update 01; Update 02
  Chan, Jackie . . . . PerfArt V.1
  Chung, Connie . . . . Jan 94; Update 96
  Dai Qing . . . . WorLdr V.3
  Fu Mingxia . . . . Sport V.5
  Guey, Wendy . . . . Sep 96
  Ho, David . . . . Science V.6
  Ka Hsaw Wa . . . . WorLdr V.3
  Kim Dae-jung . . . . Sep 01
  Kwan, Michelle . . . . Sport V.3; Update 02
  Lee, Jeanette . . . . Apr 03
  Lin, Maya . . . . Sep 97
  Ma, Yo-Yo . . . . Jul 92
  Ohno, Apolo . . . . Sport V.8
  Pak, Se Ri . . . . Sport V.4
  Park, Linda Sue . . . . Author V.12
  Pei, I.M. . . . . Artist V.1
  Tan, Amy . . . . Author V.9
  Wang, An . . . . Science V.2
  Woods, Tiger . . . . Sport V.1; Update 00
  Yamaguchi, Kristi . . . . Apr 92
  Yao Ming . . . . Sep 03
  Yep, Laurence . . . . Author V.5
Asimov, Isaac . . . . Jul 92
Askins, Renee . . . . WorLdr V.1
astronauts
  Collins, Eileen . . . . Science V.4

  Glenn, John .... Jan 99
  Harris, Bernard .... Science V.3
  Jemison, Mae .... Oct 92
  Lovell, Jim .... Jan 96
  Lucid, Shannon .... Science V.2
  Ochoa, Ellen .... Apr 01; Update 02
  Ride, Sally .... Jan 92
athletes
  see sports
Attenborough, David .... Science V.4
Atwater-Rhodes, Amelia .... Author V.8
Aung San Suu Kyi .... Apr 96; Update 98; Update 01; Update 02
Australians
  Beachley, Layne .... Sport V.9
  Freeman, Cathy .... Jan 01
  Irwin, Steve .... Science V.7
  Norman, Greg .... Jan 94
  Travers, P.L. .... Author V.2
  Webb, Karrie .... Sport V.5; Update 01; Update 02
authors
  Abbey, Edward .... WorLdr V.1
  Alexander, Lloyd .... Author V.6
  Almond, David .... Author V.10
  An Na .... Author V.12
  Anderson Laurie Halse .... Author V.11
  Angelou, Maya .... Apr 93
  Applegate, K. A. .... Jan 00
  Armstrong, Robb .... Author V.9
  Armstrong, William H. .... Author V.7
  Asimov, Isaac .... Jul 92
  Attenborough, David .... Science V.4
  Atwater-Rhodes, Amelia .... Author V.8
  Avi .... Jan 93
  Baldwin, James .... Author V.2
  Bauer, Joan .... Author V.10
  Bennett, Cherie .... Author V.9
  Benson, Mildred .... Jan 03
  Berenstain, Jan .... Author V.2
  Berenstain, Stan .... Author V.2
  Blum, Deborah .... Science V.8
  Blume, Judy .... Jan 92
  Boyd, Candy Dawson .... Author V.3
  Bradbury, Ray .... Author V.3
  Brody, Jane .... Science V.2
  Brooks, Gwendolyn .... Author V.3
  Brower, David .... WorLdr V.1; Update 01
  Brown, Claude .... Author V.12
  Byars, Betsy .... Author V.4
  Cabot, Meg .... Author V.12
  Caplan, Arthur .... Science V.6
  Card, Orson Scott .... Author V.14
  Carle, Eric .... Author V.1
  Carson, Rachel .... WorLdr V.1
  Childress, Alice .... Author V.1
  Cleary, Beverly .... Apr 94
  Clements, Andrew .... Author V.13
  Colfer, Eoin .... Author V.13
  Collier, Bryan .... Author V.11
  Cooney, Barbara .... Author V.8
  Cooney, Caroline B. .... Author V.4
  Cormier, Robert .... Author V.1; Update 01
  Cosby, Bill .... Jan 92
  Coville, Bruce .... Author V.9
  Creech, Sharon .... Author V.5
  Crichton, Michael .... Author V.5
  Cronin, John .... WorLdr V.3
  Curtis, Christopher Paul .... Author V.4; Update 00
  Cushman, Karen .... Author V.5
  Dahl, Roald .... Author V.1
  Dai Qing .... WorLdr V.3
  Danziger, Paula .... Author V.6
  Delany, Bessie .... Sep 99
  Delany, Sadie .... Sep 99
  dePaola, Tomie .... Author V.5
  DiCamillo, Kate .... Author V.10
  Douglas, Marjory Stoneman .... WorLdr V.1; Update 98
  Dove, Rita .... Jan 94
  Draper, Sharon .... Apr 99
  Dunbar, Paul Lawrence .... Author V.8
  Duncan, Lois .... Sep 93
  Ellison, Ralph .... Author V.3
  Farmer, Nancy .... Author V.6
  Filipovic, Zlata .... Sep 94
  Fitzhugh, Louise .... Author V.3
  Flake, Sharon .... Author V.13
  Frank, Anne .... Author V.4
  Freedman, Russell .... Author V.14
  Gantos, Jack .... Author V.10
  Gates, Henry Louis, Jr. .... Apr 00
  George, Jean Craighead .... Author V.3
  Giff, Patricia Reilly .... Author V.7
  Gorey, Edward .... Author V.13
  Gould, Stephen Jay .... Science V.2; Update 02
  Grandin, Temple .... Science V.3
  Greenburg, Dan .... Author V.14
  Grimes, Nikki .... Author V.14
  Grisham, John .... Author V.1

Guy, Rosa . . . Author V.9
Gwaltney, John Langston . . . Science V.3
Haddix, Margaret Peterson . . . Author V.11
Haley, Alex . . . Apr 92
Hamilton, Virginia . . . Author V.1; Author V.12
Handford, Martin . . . Jan 92
Hansberry, Lorraine . . . Author V.5
Heinlein, Robert . . . Author V.4
Henry, Marguerite . . . Author V.4
Herriot, James . . . Author V.1
Hesse, Karen . . . Author V.5; Update 02
Hillenbrand, Laura . . . Author V.14
Hinton, S.E. . . . Author V.1
Hughes, Langston . . . Author V.7
Hurston, Zora Neale . . . Author V.6
Jackson, Shirley . . . Author V.6
Jacques, Brian . . . Author V.5
Jiménez, Francisco . . . Author V.13
Johnson, Angela . . . Author V.6
Juster, Norton . . . Author V.14
Kamler, Kenneth . . . Science V.6
Kerr, M.E. . . . Author V.1
King, Stephen . . . Author V.1; Update 00
Konigsburg, E. L. . . . Author V.3
Krakauer, Jon . . . Author V.6
LaDuke, Winona . . . WorLdr V.3; Update 00
Lee, Harper . . . Author V.9
Lee, Stan . . . Author V.7; Update 02
Le Guin, Ursula K. . . . Author V.8
L'Engle, Madeleine . . . Jan 92; Apr 01
Leopold, Aldo . . . WorLdr V.3
Lester, Julius . . . Author V.7
Lewis, C. S. . . . Author V.3
Lindgren, Astrid . . . Author V.13
Lionni, Leo . . . Author V.6
Lipsyte, Robert . . . Author V.12
Love, Susan . . . Science V.3
Lowry, Lois . . . Author V.4
Lynch, Chris . . . Author V.13
Macaulay, David . . . Author V.2
MacLachlan, Patricia . . . Author V.2
Martin, Ann M. . . . Jan 92
McCully, Emily Arnold . . . Jul 92; Update 93
McDaniel, Lurlene . . . Author V.14
McKissack, Fredrick L. . . . Author V.3
McKissack, Patricia C. . . . Author V.3
Mead, Margaret . . . Science V.2
Meltzer, Milton . . . Author V.11
Morrison, Lillian . . . Author V.12
Morrison, Toni . . . Jan 94
Moss, Cynthia . . . WorLdr V.3
Mowat, Farley . . . Author V.8
Muir, John . . . WorLdr V.3
Murie, Margaret . . . WorLdr V.1
Murie, Olaus J. . . . WorLdr V.1
Myers, Walter Dean . . . Jan 93; Update 94
Naylor, Phyllis Reynolds . . . Apr 93
Nelson, Marilyn . . . Author V.13
Nielsen, Jerri . . . Science V.7
Nixon, Joan Lowery . . . Author V.1
Nye, Naomi Shihab . . . Author V.8
O'Dell, Scott . . . Author V.2
Opdyke, Irene Gut . . . Author V.9
Park, Linda Sue . . . Author V.12
Pascal, Francine . . . Author V.6
Paterson, Katherine . . . Author V.3
Paulsen, Gary . . . Author V.1
Peck, Richard . . . Author V.10
Peet, Bill . . . Author V.4
Peterson, Roger Tory . . . WorLdr V.1
Pierce, Tamora . . . Author V.13
Pike, Christopher . . . Sep 96
Pinkney, Andrea Davis . . . Author V.10
Pinkwater, Daniel . . . Author V.8
Pinsky, Robert . . . Author V.7
Potter, Beatrix . . . Author V.8
Prelutsky, Jack . . . Author V.2
Pullman, Philip . . . Author V.9
Reid Banks, Lynne . . . Author V.2
Rennison, Louise . . . Author V.10
Rice, Anne . . . Author V.3
Rinaldi, Ann . . . Author V.8
Ringgold, Faith . . . Author V.2
Rowan, Carl . . . Sep 01
Rowling, J. K. . . . Sep 99; Update 00; Update 01; Update 02
Ryan, Pam Muñoz . . . Author V.12
Rylant, Cynthia . . . Author V.1
Sachar, Louis . . . Author V.6
Sacks, Oliver . . . Science V.3
Salinger, J.D. . . . Author V.2
Saro-Wiwa, Ken . . . WorLdr V.1
Scarry, Richard . . . Sep 94
Scieszka, Jon . . . Author V.9
Sendak, Maurice . . . Author V.2
Senghor, Léopold Sédar . . . WorLdr V.2
Seuss, Dr. . . . Jan 92
Silverstein, Shel . . . Author V.3; Update 99
Sleator, William . . . Author V.11
Small, David . . . Author V.10
Snicket, Lemony . . . Author V.12

  Sones, Sonya . . . . Author V.11
  Soto, Gary . . . . Author V.5
  Speare, Elizabeth George . . . . Sep 95
  Spinelli, Jerry . . . . Apr 93
  Spock, Benjamin . . . . Sep 95; Update 98
  Stepanek, Mattie . . . . Apr 02
  Stine, R.L. . . . . Apr 94
  Strasser, Todd . . . . Author V.7
  Tan, Amy . . . . Author V.9
  Tarbox, Katie . . . . Author V.10
  Taylor, Mildred D. . . . Author V.1; Update 02
  Thomas, Lewis . . . . Apr 94
  Tolan, Stephanie S. . . . . Author V.14
  Tolkien, J.R.R. . . . . Jan 02
  Travers, P.L. . . . . Author V.2
  Van Allsburg, Chris . . . . Apr 92
  Van Draanen, Wendelin. . . . . . Author V.11
  Voigt, Cynthia . . . . Oct 92
  Vonnegut, Kurt, Jr. . . . . Author V.1
  White, E.B. . . . . Author V.1
  White, Ruth . . . . Author V.11
  Wilder, Laura Ingalls. . . . . Author V.3
  Williams, Garth . . . . Author V.2
  Williamson, Kevin. . . . . Author V.6
  Wilson, August . . . . Author V.4
  Wilson, Edward O. . . . . Science V.8
  Wolff, Virginia Euwer . . . . Author V.13
  Woodson, Jacqueline . . . . Author V.7; Update 01
  Wrede, Patricia C. . . . . Author V.7
  Wright, Richard . . . . Author V.5
  Yep, Laurence . . . . Author V.5
  Yolen, Jane . . . . Author V.7
  Zindel, Paul . . . . Author V.1; Update 02
autobiographies
  Handford, Martin . . . . Jan 92
  Iacocca, Lee . . . . Jan 92
  L'Engle, Madeleine . . . . Jan 92
  Parkinson, Jennifer . . . . Apr 95
Avi . . . . Jan 93
Babbitt, Bruce . . . . Jan 94
Backstreet Boys . . . . Jan 00
Bahrke, Shannon. . . . . Sport V.8
Bailey, Donovan . . . . Sport V.2
Baiul, Oksana . . . . Apr 95
Baker, James . . . . Oct 92
Baldwin, James. . . . . Author V.2
Ballard, Robert. . . . . Science V.4
ballet
  see dance
Banda, Hastings Kamuzu . . . . WorLdr V.2
Banks, Tyra . . . . PerfArt V.2
Bardeen, John. . . . . Science V.1
Barkley, Charles. . . . . Apr 92; Update 02
Barr, Roseanne
  see Arnold, Roseanne . . . . Oct 92
Barrymore, Drew. . . . . Jan 01
Barton, Hazel . . . . Science V.6
baseball
  Aaron, Hank . . . . Sport V.1
  Bonds, Barry . . . . Jan 03
  Fielder, Cecil . . . . Sep 93
  Griffey, Ken, Jr. . . . . Sport V.1
  Hernandez, Livan . . . . Apr 98
  Jackson, Bo . . . . Jan 92; Update 93
  Jeter, Derek . . . . Sport V.4
  Johnson, Randy . . . . Sport V.9
  Jordan, Michael. . . . . Jan 92; Update 93; Update 94; Update 95; Update 99; Update 01
  Maddux, Greg. . . . . Sport V.3
  Mantle, Mickey . . . . Jan 96
  Martinez, Pedro . . . . Sport V.5
  McGwire, Mark . . . . Jan 99; Update 99
  Ripken, Cal, Jr. . . . . . . Sport V.1; Update 01
  Robinson, Jackie. . . . . Sport V.3
  Rodriguez, Alex . . . . Sport V.6
  Rose, Pete . . . . Jan 92
  Ryan, Nolan. . . . . Oct 92; Update 93
  Sanders, Deion . . . . Sport V.1
  Sosa, Sammy . . . . Jan 99; Update 99
  Williams, Ted . . . . Sport V.9
  Winfield, Dave . . . . Jan 93
basketball
  Abdul-Jabbar, Kareem. . . . . Sport V.1
  Barkley, Charles . . . . Apr 92; Update 02
  Bird, Larry. . . . . Jan 92; Update 98
  Bird, Sue . . . . Sport V.9
  Bryant, Kobe . . . . Apr 99
  Carter, Vince . . . . Sport V.5; Update 01
  Chamberlain, Wilt . . . . Sport V.4
  Dumars, Joe . . . . Sport V.3; Update 99
  Ewing, Patrick . . . . Jan 95; Update 02
  Garnett, Kevin . . . . Sport V.6
  Hardaway, Anfernee "Penny" . . . Sport V.2
  Hill, Grant. . . . . Sport V.1
  Holdsclaw, Chamique. . . . . Sep 00
  Iverson, Allen . . . . Sport V.7
  Johnson, Magic . . . . Apr 92; Update 02
  Jordan, Michael. . . . . Jan 92; Update 93; Update 94; Update 95; Update 99; Update 01

Kidd, Jason . . . . Sport V.9
Lobo, Rebecca. . . . . Sport V.3
Olajuwon, Hakeem . . . . Sep 95
O'Neal, Shaquille . . . . Sep 93
Pippen, Scottie . . . . Oct 92
Robinson, David . . . . Sep 96
Rodman, Dennis . . . . Apr 96; Update 99
Stiles, Jackie . . . . Sport V.6
Stockton, John . . . . Sport V.3
Summitt, Pat. . . . . Sport V.3
Swoopes, Sheryl. . . . . Sport V.2
Ward, Charlie . . . . Apr 94
Yao Ming . . . . Sep 03
Bass, Lance
see *N Sync. . . . . Jan 01
Bates, Daisy. . . . . Apr 00
Battle, Kathleen. . . . . Jan 93
Bauer, Joan. . . . . Author V.10
Beachley, Layne. . . . . Sport V.9
Bearden, Romare. . . . . Artist V.1
beauty pageants
Lopez, Charlotte . . . . Apr 94
Whitestone, Heather . . . Apr 95; Update 02
Bennett, Cherie . . . . Author V.9
Bennett, Olivia. . . . . Sep 03
Benson, Mildred . . . . Jan 03
Berenstain, Jan . . . . Author V.2
Berenstain, Stan . . . . Author V.2
Bergen, Candice. . . . . Sep 93
Berners-Lee, Tim . . . . Science V.7
Berry, Halle . . . . Jan 95; Update 02
Bethe, Hans A. . . . . Science V.3
Bezos, Jeff . . . . Apr 01
Bhutto, Benazir . . . . Apr 95; Update 99; Update 02
Bialik, Mayim . . . . Jan 94
bicycle riding
Armstrong, Lance. . . . . . Sep 00; Update 00; Update 01; Update 02
Dunlap, Alison . . . . Sport V.7
LeMond, Greg . . . . Sport V.1
Mirra, Dave . . . . Sep 02
billiards
Lee, Jeanette . . . . Apr 03
bin Laden, Osama . . . . Apr 02
Bird, Larry . . . . Jan 92; Update 98
Bird, Sue . . . . Sport V.9
Blackmun, Harry . . . . Jan 00
blacks
Aaliyah . . . . Jan 02
Aaron, Hank. . . . . Sport V.1
Abdul-Jabbar, Kareem. . . . . Sport V.1
Adams, Yolanda . . . . Apr 03
Aidid, Mohammed Farah . . . . . WorLdr V.2
Ali, Muhammad . . . . Sport V.2
Allen, Marcus . . . . Sep 97
Amin, Idi . . . . WorLdr V.2
Anderson, Marian . . . . Jan 94
Angelou, Maya . . . . Apr 93
Annan, Kofi . . . . Jan 98; Update 01
Aristide, Jean-Bertrand . . Jan 95; Update 01
Armstrong, Robb . . . . Author V.9
Ashanti. . . . . PerfArt V.2
Ashe, Arthur . . . . Sep 93
Ashley, Maurice . . . . Sep 99
Bailey, Donovan . . . . Sport V.2
Baldwin, James . . . . Author V.2
Banda, Hastings Kamuzu . . . . . WorLdr V.2
Banks, Tyra . . . . PerfArt V.2
Bates, Daisy . . . . Apr 00
Battle, Kathleen . . . . Jan 93
Bearden, Romare . . . . Artist V.1
Berry, Halle. . . . . Jan 95
Blige, Mary J. . . . . Apr 02
Bonds, Barry . . . . Jan 03
Boyd, Candy Dawson . . . . Author V.3
Boyz II Men . . . . Jan 96
Bradley, Ed. . . . . Apr 94
Brandy . . . . Apr 96
Brooks, Gwendolyn . . . . Author V.3
Brooks, Vincent. . . . . Sep 03
Brown, Claude. . . . . Author V.12
Brown, Ron . . . . Sep 96
Bryant, Kobe . . . . Apr 99
Canady, Alexa. . . . . Science V.6
Carson, Ben. . . . . Science V.4
Carter, Vince . . . . Sport V.5; Update 01
Chamberlain, Wilt . . . . Sport V.4
Champagne, Larry III. . . . . Apr 96
Chavis, Benjamin . . . . Jan 94; Update 94
Childress, Alice . . . . Author V.1
Collier, Bryan. . . . . Author V.11
Combs, Sean (Puff Daddy) . . . . Apr 98
Coolio. . . . . Sep 96
Cosby, Bill. . . . . Jan 92
Curtis, Christopher Paul . . . . . . Author V.4; Update 00
Dayne, Ron . . . . Apr 00
Delany, Bessie. . . . . Sep 99
Delany, Sadie . . . . Sep 99
Destiny's Child . . . . Apr 01
Devers, Gail . . . . Sport V.2

Dove, Rita . . . Jan 94
Draper, Sharon . . . Apr 99
Dumars, Joe . . . Sport V.3; Update 99
Dunbar, Paul Lawrence . . . Author V.8
Edelman, Marian Wright . . . Apr 93
Ellison, Ralph . . . Author V.3
Ewing, Patrick . . . Jan 95; Update 02
Farrakhan, Louis . . . Jan 97
Fielder, Cecil . . . Sep 93
Fitzgerald, Ella . . . Jan 97
Flake, Sharon . . . Author V.13
Flowers, Vonetta . . . Sport V.8
Franklin, Aretha . . . Apr 01
Freeman, Cathy . . . Jan 01
Garnett, Kevin . . . Sport V.6
Gates, Henry Louis, Jr. . . . Apr 00
Gayle, Helene . . . Science V.8
George, Eddie . . . Sport V.6
Gillespie, Dizzy . . . Apr 93
Glover, Savion . . . Apr 99
Goldberg, Whoopi . . . Apr 94
Griffey, Ken, Jr. . . . Sport V.1
Grimes, Nikki . . . Author V.14
Gumbel, Bryant . . . Apr 97
Guy, Jasmine . . . Sep 93
Guy, Rosa . . . Author V.9
Gwaltney, John Langston . . . Science V.3
Haley, Alex . . . Apr 92
Hamilton, Virginia . . . Author V.1; Author V.12
Hammer . . . Jan 92
Hansberry, Lorraine . . . Author V.5
Hardaway, Anfernee "Penny" . . . Sport V.2
Harris, Bernard . . . Science V.3
Hernandez, Livan . . . Apr 98
Hill, Anita . . . Jan 93
Hill, Grant . . . Sport V.1
Hill, Lauryn . . . Sep 99
Holdsclaw, Chamique . . . Sep 00
Houston, Whitney . . . Sep 94
Hughes, Langston . . . Author V.7
Hunter-Gault, Charlayne . . . Jan 00
Hurston, Zora Neale . . . Author V.6
Ice-T . . . Apr 93
Iverson, Allen . . . Sport V.7
Jackson, Bo . . . Jan 92; Update 93
Jackson, Jesse . . . Sep 95; Update 01
Jackson, Shirley Ann . . . Science V.2
Jamison, Judith . . . Jan 96
Jemison, Mae . . . Oct 92
Jeter, Derek . . . Sport V.4
Johnson, Angela . . . Author V.6
Johnson, John . . . Jan 97
Johnson, Lonnie . . . Science V.4
Johnson, Magic . . . Apr 92; Update 02
Johnson, Michael . . . Jan 97; Update 00
Jones, James Earl . . . Jan 95
Jones, Marion . . . Sport V.5
Jones, Quincy . . . PerfArt V.2
Jordan, Barbara . . . Apr 96
Jordan, Michael . . . Jan 92; Update 93; Update 94; Update 95; Update 99; Update 01
Joyner-Kersee, Jackie . . . Oct 92; Update 96; Update 97; Update 98
Kaunda, Kenneth . . . WorLdr V.2
Kenyatta, Jomo . . . WorLdr V.2
Kidd, Jason . . . Sport V.9
Lawrence, Jacob . . . Artist V.1; Update 01
Lee, Spike . . . Apr 92
Lester, Julius . . . Author V.7
Lewis, Carl . . . Sep 96; Update 97
Lewis, John . . . Jan 03
Maathai, Wangari . . . WorLdr V.1
Mac, Bernie . . . PerfArt V.1
Mandela, Nelson . . . Jan 92; Update 94; Update 01
Mandela, Winnie . . . WorLdr V.2
Marsalis, Wynton . . . Apr 92
Marshall, Thurgood . . . Jan 92; Update 93
Martinez, Pedro . . . Sport V.5
Maxwell, Jody-Anne . . . Sep 98
McCarty, Oseola . . . Jan 99; Update 99
McGruder, Aaron . . . Author V.10
McKissack, Fredrick L. . . . Author V.3
McKissack, Patricia C. . . . Author V.3
McNabb, Donovan . . . Apr 03
Mobutu Sese Seko . . . WorLdr V.2; Update 97
Morgan, Garrett . . . Science V.2
Morrison, Sam . . . Sep 97
Morrison, Toni . . . Jan 94
Moss, Randy . . . Sport V.4
Mugabe, Robert . . . WorLdr V.2
Murphy, Eddie . . . PerfArt V.2
Myers, Walter Dean . . . Jan 93; Update 94
Ndeti, Cosmas . . . Sep 95
Nelly . . . Sep 03
Nelson, Marilyn . . . Author V.13
Nkrumah, Kwame . . . WorLdr V.2

Nyerere, Julius Kambarage . . . WorLdr V.2;
  Update 99
Olajuwon, Hakeem . . . . Sep 95
Oliver, Patsy Ruth . . . . WorLdr V.1
O'Neal, Shaquille . . . . Sep 93
Parks, Gordon . . . . Artist V.1
Parks, Rosa . . . . Apr 92; Update 94
Payton, Walter . . . . Jan 00
Pelé . . . . Sport V.1
Pinkney, Andrea Davis . . . . Author V.10
Pinkney, Jerry . . . . Author V.2
Pippen, Scottie . . . . Oct 92
Powell, Colin . . . . Jan 92; Update 93;
  Update 95; Update 01
Queen Latifah . . . . Apr 92
Rice, Condoleezza . . . . Apr 02
Rice, Jerry . . . . Apr 93
Ringgold, Faith . . . . Author V.2
Roba, Fatuma . . . . Sport V.3
Robinson, David . . . . Sep 96
Robinson, Jackie . . . . Sport V.3
Rodman, Dennis . . . . Apr 96; Update 99
Rowan, Carl . . . . Sep 01
Rudolph, Wilma . . . . Apr 95
Salt 'N' Pepa . . . . Apr 95
Sanders, Barry . . . . Sep 95; Update 99
Sanders, Deion . . . . Sport V.1
Sapp, Warren . . . . Sport V.5
Saro-Wiwa, Ken . . . . WorLdr V.1
Satcher, David . . . . Sep 98
Savimbi, Jonas . . . . WorLdr V.2
Schwikert, Tasha . . . . Sport V.7
Scurry, Briana . . . . Jan 00
Senghor, Léopold Sédar . . . . . . WorLdr V.2
Shabazz, Betty . . . . Apr 98
Shakur, Tupac . . . . Apr 97
Simmons, Ruth . . . . Sep 02
Smith, Emmitt . . . . Sep 94
Smith, Will . . . . Sep 94
Sosa, Sammy . . . . Jan 99; Update 99
Stanford, John . . . . Sep 99
Stewart, Kordell . . . . Sep 98
Swoopes, Sheryl . . . . Sport V.2
Tarvin, Herbert . . . . Apr 97
Taylor, Mildred D. . . Author V.1; Update 02
Thomas, Clarence . . . . Jan 92
Tubman, William V. S. . . . . WorLdr V.2
Tucker, Chris . . . . Jan 01
Usher . . . . PerfArt V.1
Vick, Michael . . . . Sport V.9
Ward, Charlie . . . . Apr 94
Ward, Lloyd D. Jan 01
Washington, Denzel . . . . Jan 93; Update 02
Wayans, Keenen Ivory . . . . Jan 93
White, Jaleel . . . . Jan 96
White, Reggie . . . . Jan 98
WilderBrathwaite, Gloria . . . . . . Science V.7
Williams, Serena . . . . Sport V.4; Update 00;
  Update 02
Williams, Venus . . . . Jan 99; Update 00;
  Update 01; Update 02
Willingham, Tyrone . . . . Sep 02
Wilson, August . . . . Author V.4
Winans, CeCe . . . . Apr 00
Winfield, Dave . . . . Jan 93
Winfrey, Oprah . . . . Apr 92; Update 00
Woods, Tiger . . . . Sport V.1; Update 00;
  Sport V.6
Woodson, Jacqueline . . . . Author V.7;
  Update 01
Wright, Richard . . . . Author V.5
Blair, Bonnie . . . . Apr 94; Update 95
Blanchard, Rachel . . . . Apr 97
Bledel, Alexis . . . . Jan 03
Blige, Mary J. . . . . Apr 02
Blum, Deborah . . . . Science V.8
Blume, Judy . . . . Jan 92
BMX
  see bicycle riding
bobsledding
  Flowers, Vonetta . . . . Sport V.8
Bonds, Barry . . . . Jan 03
Bosnian
  Filipovic, Zlata . . . . Sep 94
Boulmerka, Hassiba . . . . Sport V.1
Bourke-White, Margaret . . . . Artist V.1
Boutros-Ghali, Boutros . . . . Apr 93;
  Update 98
boxing
  Ali, Muhammad . . . . Sport V.2
Boyd, Candy Dawson . . . . Author V.3
Boyz II Men . . . . Jan 96
Bradbury, Ray . . . . Author V.3
Bradley, Ed . . . . Apr 94
Brady, Tom . . . . Sport V.7
Brandis, Jonathan . . . . Sep 95
Brandy . . . . Apr 96
Brazilians
  da Silva, Fabiola . . . . Sport V.9
  Mendes, Chico . . . . WorLdr V.1
  Pelé . . . . Sport V.1
Breathed, Berke . . . . Jan 92

Brody, Jane . . . Science V.2
Brooks, Garth . . . Oct 92
Brooks, Gwendolyn . . . Author V.3
Brooks, Vincent . . . Sep 03
Brower, David . . . WorLdr V.1; Update 01
Brown, Claude . . . Author V.12
Brown, Ron . . . Sep 96
Brundtland, Gro Harlem . . . Science V.3
Bryan, Zachery Ty . . . Jan 97
Bryant, Kobe . . . Apr 99
Bulgarian
  Christo . . . Sep 96
Burger, Warren . . . Sep 95
Burke, Chris . . . Sep 93
Burmese
  Aung San Suu Kyi . . . Apr 96; Update 98; Update 01; Update 02
  Ka Hsaw Wa . . . WorLdr V.3
Burns, Ken . . . Jan 95
Burnside, Aubyn . . . Sep 02
Burrell, Stanley Kirk
  see Hammer . . . Jan 92
Bush, Barbara . . . Jan 92
Bush, George . . . Jan 92
Bush, George W. . . . Sep 00; Update 00; Update 01; Update 02
Bush, Laura . . . Apr 03
business
  Bezos, Jeff . . . Apr 01
  Brown, Ron . . . Sep 96
  Case, Steve . . . Science V.5
  Chavez, Julz . . . Sep 02
  Cheney, Dick . . . Jan 02
  Combs, Sean (Puff Daddy) . . . Apr 98
  Diemer, Walter . . . Apr 98
  Fields, Debbi . . . Jan 96
  Fiorina, Carly . . . Sep 01; Update 01; Update 02
  Fox, Vicente . . . Apr 03
  Fuller, Millard . . . Apr 03
  Gates, Bill . . . Apr 93; Update 98; Update 00; Science V.5; Update 01
  Groppe, Laura . . . Science V.5
  Handler, Ruth . . . Apr 98; Update 02
  Iacocca, Lee A. . . . Jan 92
  Jobs, Steven . . . Jan 92; Science V.5
  Johnson, John . . . Jan 97
  Johnson, Lonnie . . . Science V.4
  Kapell, Dave . . . Science V.8
  Kurzweil, Raymond . . . Science V.2
  Land, Edwin . . . Science V.1
  Mars, Forrest Sr. . . . Science V.4
  Mohajer, Dineh . . . Jan 02
  Morgan, Garrett . . . Science V.2
  Morita, Akio . . . Science V.4
  Perot, H. Ross . . . Apr 92; Update 93
  Romero, John . . . Science V.8
  Stachowski, Richie . . . Science V.3
  Swanson, Janese . . . Science V.4
  Thomas, Dave . . . Apr 96; Update 02
  Tompkins, Douglas . . . WorLdr V.3
  Wang, An . . . Science V.2
  Ward, Lloyd D. . . . Jan 01
  Whitman, Meg . . . Sep 03
Butcher, Susan . . . Sport V.1
Byars, Betsy . . . Author V.4
Bynes, Amanda . . . Sep 03
Cabot, Meg . . . Author V.12
Caldecott Medal
  Cooney, Barbara . . . Author V.8
  Macauley, David . . . Author V.2
  McCully, Emily Arnold . . . Jul 92; Update 93
  Myers, Walter Dean . . . Jan 93; Update 94
  Sendak, Maurice . . . Author V.2
  Small, David . . . Author V.10
  Van Allsburg, Chris . . . Apr 92
Calder, Alexander . . . Artist V.1
Calderone, Mary S. . . . Science V.3
Cameron, Candace . . . Apr 95
Campbell, Neve . . . Apr 98
Canadians
  Bailey, Donovan . . . Sport V.2
  Blanchard, Rachel . . . Apr 97
  Campbell, Neve . . . Apr 98
  Candy, John . . . Sep 94
  Carrey, Jim . . . Apr 96
  Dion, Celine . . . Sep 97
  Galdikas, Biruté . . . Science V.4
  Gretzky, Wayne . . . Jan 92; Update 93; Update 99
  Howe, Gordie . . . Sport V.2
  Jennings, Peter . . . Jul 92
  Johnston, Lynn . . . Jan 99
  Kielburger, Craig . . . Jan 00
  lang, k.d. . . . Sep 93
  Lavigne, Avril . . . PerfArt V.2
  Lemieux, Mario . . . Jul 92; Update 93
  Martin, Bernard . . . WorLdr V.3
  Messier, Mark . . . Apr 96
  Morissette, Alanis . . . Apr 97
  Mowat, Farley . . . Author V.8

Priestley, Jason . . . . . . Apr 92
Roy, Patrick . . . . . . Sport V.7
Sakic, Joe . . . . . . Sport V.6
Shatner, William . . . . . . Apr 95
Twain, Shania . . . . . . Apr 99
Vernon, Mike . . . . . . Jan 98; Update 02
Watson, Paul . . . . . . WorLdr V.1
Wolf, Hazel . . . . . . WorLdr V.3
Yzerman, Steve . . . . . . Sport V.2
Canady, Alexa . . . . . . Science V.6
Candy, John . . . . . . Sep 94
Caplan, Arthur . . . . . . Science V.6
Capriati, Jennifer . . . . . . Sport V.6
car racing
Andretti, Mario . . . . . . Sep 94
Earnhardt, Dale . . . . . . Apr 01
Gordon, Jeff . . . . . . Apr 99
Muldowney, Shirley . . . . . . Sport V.7
Petty, Richard . . . . . . Sport V.2
Stewart, Tony . . . . . . Sport V.9
Card, Orson Scott . . . . . . Author V.14
Carey, Mariah . . . . . . Apr 96
Carle, Eric . . . . . . Author V.1
Carmona, Richard . . . . . . Science V.8
Carpenter, Mary Chapin . . . . . . Sep 94
Carrey, Jim . . . . . . Apr 96
Carson, Ben . . . . . . Science V.4
Carson, Rachel . . . . . . WorLdr V.1
Carter, Aaron . . . . . . Sep 02
Carter, Chris . . . . . . Author V.4
Carter, Jimmy . . . . . . Apr 95; Update 02
Carter, Nick
see Backstreet Boys . . . . . . Jan 00
Carter, Vince . . . . . . Sport V.5; Update 01
cartoonists
see also animators
Armstrong, Robb . . . . . . Author V.9
Breathed, Berke . . . . . . Jan 92
Davis, Jim . . . . . . Author V.1
Groening, Matt . . . . . . Jan 92
Guisewite, Cathy . . . . . . Sep 93
Hillenburg, Stephen . . . . . . Author V.14
Johnston, Lynn . . . . . . Jan 99
Jones, Chuck . . . . . . Author V.12
Larson, Gary . . . . . . Author V.1
Lee, Stan . . . . . . Author V.7; Update 02
McGruder, Aaron . . . . . . Author V.10
Schulz, Charles . . . . Author V.2; Update 00
Tartakovsky, Genndy . . . . . . Author V.11
Watterson, Bill . . . . . . Jan 92
Carvey, Dana . . . . . . Jan 93
Case, Steve . . . . . . Science V.5
Castro, Fidel . . . . . . Jul 92; Update 94
Chagall, Marc . . . . . . Artist V.1
Chamberlain, Wilt . . . . . . Sport V.4
Champagne, Larry III . . . . . . Apr 96
Chan, Jackie . . . . . . PerfArt V.1
Chan Kwong Sang
see Chan, Jackie . . . . . . PerfArt V.1
Chasez, JC
see *N Sync . . . . . . Jan 01
Chastain, Brandi . . . . Sport V.4; Update 00
Chavez, Cesar . . . . . . Sep 93
Chavez, Julz . . . . . . Sep 02
Chavis, Benjamin . . . . . . Jan 94; Update 94
Cheney, Dick . . . . . . Jan 02
chess
Ashley, Maurice . . . . . . Sep 99
Childress, Alice . . . . . . Author V.1
Chinese
Chan, Jackie . . . . . . PerfArt V.1
Dai Qing . . . . . . WorLdr V.3
Fu Mingxia . . . . . . Sport V.5
Pei, I.M. . . . . . . Artist V.1
Wang, An . . . . . . Science V.2
Yao Ming . . . . . . Sep 03
choreography
see dance
Christo . . . . . . Sep 96
Chung, Connie . . . . . . Jan 94; Update 95; Update 96
Cisneros, Henry . . . . . . Sep 93
civil rights movement
Chavis, Benjamin . . . . . . Jan 94; Update 94
Edelman, Marian Wright . . . . . . Apr 93
Jackson, Jesse . . . . . . Sep 95; Update 01
Lewis, John . . . . . . Jan 03
Marshall, Thurgood . . . . . Jan 92; Update 93
Parks, Rosa . . . . . . Apr 92
Shabazz, Betty . . . . . . Apr 98
Clark, Kelly . . . . . . Sport V.8
Clarkson, Kelly . . . . . . Jan 03
Clay, Cassius Marcellus, Jr.
see Ali, Muhammad . . . . . . Sport V.2
Cleary, Beverly . . . . . . Apr 94
Clements, Andrew . . . . . . Author V.13
Clinton, Bill . . . . . . Jul 92; Update 94; Update 95; Update 96; Update 97; Update 98; Update 99; Update 00; Update 01
Clinton, Chelsea . . . . . . Apr 96; Update 97; Update 01

Clinton, Hillary Rodham . . . . Apr 93; Update 94; Update 95; Update 96; Update 99; Update 00; Update 01
Cobain, Kurt . . . . Sep 94
Cohen, Adam Ezra. . . . . Apr 97
Colfer, Eoin . . . . Author V.13
Collier, Bryan . . . . Author V.11
Collins, Eileen . . . . Science V.4
Collins, Francis . . . . Science V.6
Columbian
  Ocampo, Adriana C. . . . . Science V.8
  Shakira . . . . PerfArt V.1
Combs, Sean (Puff Daddy) . . . . Apr 98
comedians
  Allen, Tim . . . . Apr 94; Update 99
  Arnold, Roseanne. . . . . Oct 92
  Candy, John. . . . . Sep 94
  Carrey, Jim. . . . . Apr 96
  Carvey, Dana . . . . Jan 93
  Cosby, Bill. . . . . Jan 92
  Goldberg, Whoopi . . . . Apr 94
  Leno, Jay . . . . Jul 92
  Letterman, David. . . . . Jan 95
  López, George. . . . . PerfArt V.2
  Mac, Bernie . . . . PerfArt V.1
  Murphy, Eddie. . . . . PerfArt V.2
  O'Donnell, Rosie . . . . . . Apr 97; Update 02
  Seinfeld, Jerry . . . . Oct 92; Update 98
  Tucker, Chris . . . . Jan 01
  Wayans, Keenen Ivory . . . . Jan 93
  Williams, Robin. . . . . Apr 92
comic strips
  see cartoonists
computers
  Berners-Lee, Tim . . . . Science V.7
  Bezos, Jeff. . . . . Apr 01
  Case, Steve . . . . Science V.5
  Cray, Seymour . . . . Science V.2
  Engelbart, Douglas. . . . . Science V.5
  Fanning, Shawn . . . Science V.5; Update 02
  Fiorina, Carly . . . . Sep 01; Update 01; Update 02
  Flannery, Sarah. . . . . Science V.5
  Gates, Bill . . . . Apr 93; Update 98; Update 00; Science V.5; Update 01
  Groppe, Laura. . . . . Science V.5
  Hopper, Grace Murray. . . . . Science V.5
  Jobs, Steven . . . . Jan 92; Science V.5
  Kurzweil, Raymond . . . . Science V.2
  Miller, Rand. . . . . Science V.5
  Miller, Robyn. . . . . Science V.5
  Miyamoto, Shigeru. . . . . Science V.5
  Perot, H. Ross . . . . Apr 92
  Romero, John . . . . Science V.8
  Wang, An . . . . Science V.2
  Wozniak, Steve. . . . . Science V.5
Congress
  see representatives
  see senators
conservationists
  see environmentalists
Coolio. . . . . Sep 96
Cooney, Barbara. . . . . Author V.8
Cooney, Caroline B.. . . . . Author V.4
Córdova, France. . . . . Science V.7
Cormier, Robert . . . . Author V.1; Update 01
Cosby, Bill . . . . Jan 92
Cousteau, Jacques. . . . . . . Jan 93; Update 97
Coville, Bruce. . . . . Author V.9
Crawford, Cindy . . . . Apr 93
Cray, Seymour . . . . Science V.2
Creech, Sharon . . . . Author V.5
Crichton, Michael. . . . . Author V.5
Cronin, John. . . . . WorLdr V.3
Cubans
  Castro, Fidel. . . . . Jul 92; Update 94
  Estefan, Gloria. Jul 92
  Fuentes, Daisy . . . . Jan 94
  Hernandez, Livan. . . . . Apr 98
  Zamora, Pedro . . . . Apr 95
Culkin, Macaulay . . . . Sep 93
Curtis, Christopher Paul . . . . . . Author V.4; Update 00
Cushman, Karen. . . . . Author V.5
Czechoslovakians
  Hasek, Dominik. . . . . Sport V.3
  Hingis, Martina . . . . Sport V.2
  Jagr, Jaromir . . . . Sport V.5
  Navratilova, Martina . . . . Jan 93; Update 94
da Silva, Fabiola . . . . Sport V.9
Dae-jung, Kim
  see Kim Dae-jung . . . . Sep 01
Dahl, Roald . . . . Author V.1
Dai Qing. . . . . WorLdr V.3
Dakides, Tara. . . . . Sport V.7
Dalai Lama . . . . Sep 98
Daly, Carson. . . . . Apr 00
dance
  Abdul, Paula. . . . . Jan 92; Update 02
  de Mille, Agnes . . . . Jan 95
  Estefan, Gloria. Jul 92

Farrell, Suzanne . . . . PerfArt V.1
Glover, Savion . . . . Apr 99
Hammer . . . . Jan 92
Jamison, Judith . . . . Jan 96
Kistler, Darci . . . . Jan 93
Nureyev, Rudolf . . . . Apr 93
Danes, Claire . . . . Sep 97
Daniel, Beth . . . . Sport V.1
Danziger, Paula . . . . Author V.6
da Silva, Fabiola . . . . Sport V.9
Davenport, Lindsay . . . . Sport V.5
Davis, Jim . . . . Author V.1
Dayne, Ron . . . . Apr 00
de Klerk, F.W . . . . Apr 94; Update 94
Delany, Bessie . . . . Sep 99
Delany, Sadie . . . . Sep 99
de Mille, Agnes . . . . Jan 95
Democratic Party
Brown, Ron . . . . Sep 96
Carter, Jimmy . . . . Apr 95; Update 02
Clinton, Bill . . . . Jul 92; Update 94; Update 95; Update 96; Update 97; Update 98; Update 99; Update 00; Update 01
Gore, Al . . . . Jan 93; Update 96; Update 97; Update 98; Update 99; Update 00; Update 01
Lewis, John . . . . Jan 03
dentist
Delany, Bessie . . . . Sep 99
Denton, Sandi
see Salt 'N' Pepa . . . . Apr 95
dePaola, Tomie . . . . Author V.5
Destiny's Child . . . . Apr 01
Devers, Gail . . . . Sport V.2
Diana, Princess of Wales . . . . Jul 92; Update 96; Update 97; Jan 98
DiCamillo, Kate . . . . Author V.10
DiCaprio, Leonardo . . . . Apr 98
Diemer, Walter . . . . Apr 98
Diesel, Vin . . . . Jan 03
Dion, Celine . . . . Sep 97
diplomats
Albright, Madeleine . . . . Apr 97
Annan, Kofi . . . . Jan 98; Update 01
Boutros-Ghali, Boutros . . . . Apr 93; Update 98
Rowan, Carl . . . . Sep 01
directors
Burns, Ken . . . . Jan 95
Carter, Chris . . . . Author V.4
Chan, Jackie . . . . PerfArt V.1
Crichton, Michael . . . . Author V.5
Farrell, Suzanne . . . . PerfArt V.1
Jackson, Peter . . . . PerfArt V.2
Jones, Chuck . . . . Author V.12
Lasseter, John . . . . Sep 00
Lee, Spike . . . . Oct 92
Lucas, George . . . . Apr 97; Update 02
Parks, Gordon . . . . Artist V.1
Spielberg, Steven . . . . . . Jan 94; Update 94; Update 95
Taymor, Julie . . . . PerfArt V.1
Warhol, Andy . . . . Artist V.1
Wayans, Keenen Ivory . . . . Jan 93
Whedon, Joss . . . . Author V.9
Williamson, Kevin . . . . Author V.6
disabled
Burke, Chris . . . . Sep 93
Dole, Bob . . . . Jan 96
Driscoll, Jean . . . . Sep 97
Grandin, Temple . . . . Science V.3
Gwaltney, John Langston . . . . . Science V.3
Hawking, Stephen . . . . Apr 92
Hillenbrand, Laura . . . . Author V.14
Parkinson, Jennifer . . . . Apr 95
Perlman, Itzhak . . . . Jan 95
Reeve, Christopher . . . . . Jan 97; Update 02
Runyan, Marla . . . . Apr 02
Stepanek, Mattie . . . . Apr 02
Whitestone, Heather . . . Apr 95; Update 02
diving
Fu Mingxia . . . . Sport V.5
Dixie Chicks . . . . PerfArt V.1
doctors
Brundtland, Gro Harlem . . . . . . Science V.3
Calderone, Mary S. . . . . Science V.3
Canady, Alexa . . . . Science V.6
Carmona, Richard . . . . Science V.8
Carson, Ben . . . . Science V.4
Collins, Francis . . . . Science V.6
Fauci, Anthony S. . . . . Science V.7
Gayle, Helene . . . . Science V.8
Harris, Bernard . . . . Science V.3
Healy, Bernadine . . . Science V.1; Update 01
Heimlich, Henry . . . . Science V.6
Ho, David . . . . Science V.6
Jemison, Mae . . . . Oct 92
Kamler, Kenneth . . . . Science V.6
Love, Susan . . . . Science V.3
Nielsen, Jerri . . . . Science V.7
Novello, Antonia . . . . Apr 92
Pippig, Uta . . . . Sport V.1

Richardson, Dot . . . . . Sport V.2; Update 00
Sabin, Albert . . . . Science V.1
Sacks, Oliver . . . . Science V.3
Salk, Jonas . . . . Jan 94; Update 95
Satcher, David . . . . Sep 98
Spelman, Lucy . . . . Science V.6
Spock, Benjamin . . . . Sep 95; Update 98
WilderBrathwaite, Gloria. . . . . . Science V.7
Doherty, Shannen . . . . . . Apr 92; Update 94
Dole, Bob . . . . Jan 96; Update 96
Dole, Elizabeth . . . . Jul 92; Update 96; Update 99
Domingo, Placido . . . . Sep 95
Dominicans
Martinez, Pedro . . . . Sport V.5
Sosa, Sammy . . . . Jan 99; Update 99
Dorough, Howie
see Backstreet Boys. . . . . Jan 00
Douglas, Marjory Stoneman . . WorLdr V.1; Update 98
Dove, Rita. . . . . Jan 94
Dragila, Stacy. . . . . Sport V.6
Draper, Sharon. . . . . Apr 99
Driscoll, Jean . . . . Sep 97
Duchovny, David . . . . Apr 96
Duff, Hilary . . . . Sep 02
Duke, David . . . . Apr 92
Dumars, Joe. . . . . Sport V.3; Update 99
Dumitriu, Ioana. . . . . Science V.3
Dunbar, Paul Lawrence . . . . Author V.8
Duncan, Lois. . . . . Sep 93
Dunlap, Alison . . . . Sport V.7
Dunst, Kirsten . . . . PerfArt V.1
Dutch
Lionni, Leo. . . . . Author V.6
Earle, Sylvia . . . . Science V.1
Earnhardt, Dale . . . . Apr 01
Edelman, Marian Wright. . . . . Apr 93
educators
Armstrong, William H. . . . . Author V.7
Calderone, Mary S.. . . . . Science V.3
Córdova, France . . . . Science V.7
Delany, Sadie . . . . Sep 99
Draper, Sharon . . . . Apr 99
Forman, Michele . . . . Jan 03
Gates, Henry Louis, Jr. . . . . Apr 00
Giff, Patricia Reilly. . . . . Author V.7
Jiménez, Francisco. . . . . Author V.13
Simmons, Ruth . . . . Sep 02
Stanford, John. . . . . Sep 99
Suzuki, Shinichi . . . . Sep 98
Egyptians
Boutros-Ghali, Boutros . . . . Apr 93; Update 98
Sadat, Anwar . . . . WorLdr V.2
Elion, Getrude . . . . Science V.6
Ellerbee, Linda. . . . . Apr 94
Ellison, Ralph . . . . Author V.3
Elway, John. . . . . Sport V.2; Update 99
Eminem . . . . Apr 03
Engelbart, Douglas . . . . Science V.5
English
Almond, David . . . . Author V.10
Amanpour, Christiane . . . . Jan 01
Attenborough, David . . . . Science V.4
Barton, Hazel . . . . Science V.6
Berners-Lee, Tim . . . . Science V.7
Dahl, Roald . . . . Author V.1
Diana, Princess of Wales. . . . . Jul 92; Update 96; Update 97; Jan 98
Goodall, Jane. . . . . . Science V.1; Update 02
Handford, Martin . . . . Jan 92
Hargreaves, Alison . . . . Jan 96
Hawking, Stephen . . . . Apr 92
Herriot, James . . . . Author V.1
Jacques, Brian. . . . . Author V.5
Leakey, Louis . . . . Science V.1
Leakey, Mary. . . . . Science V.1
Lewis, C. S. . . . . Author V.3
Macaulay, David . . . . Author V.2
Moore, Henry. . . . . Artist V.1
Potter, Beatrix . . . . Author V.8
Pullman, Philip. . . . . Author V.9
Radcliffe, Daniel. . . . . Jan 02
Reid Banks, Lynne . . . . Author V.2
Rennison, Louise. . . . . Author V.10
Rowling, J. K. . . . . Sep 99; Update 00; Update 01; Update 02
Sacks, Oliver . . . . Science V.3
Stewart, Patrick . . . . Jan 94
Tolkien, J.R.R. Jan 02
Watson, Emma . . . . Apr 03
Winslet, Kate . . . . Sep 98
environmentalists
Abbey, Edward. . . . . WorLdr V.1
Adams, Ansel . . . . Artist V.1
Askins, Renee. . . . . WorLdr V.1
Babbitt, Bruce . . . . Jan 94
Brower, David. . . . . WorLdr V.1; Update 01
Brundtland, Gro Harlem . . . . . . Science V.3
Carson, Rachel . . . . WorLdr V.1
Cousteau, Jacques . . . . Jan 93

Cronin, John . . . WorLdr V.3
Dai Qing . . . WorLdr V.3
Douglas, Marjory Stoneman . . WorLdr V.1; Update 98
Earle, Sylvia . . . Science V.1
Foreman, Dave . . . WorLdr V.1
Gibbs, Lois . . . WorLdr V.1
Irwin, Steve . . . Science V.7
Ka Hsaw Wa . . . WorLdr V.3
LaDuke, Winona . . WorLdr V.3; Update 00
Leopold, Aldo . . . WorLdr V.3
Maathai, Wangari . . . WorLdr V.1
Martin, Bernard . . . WorLdr V.3
Mendes, Chico . . . WorLdr V.1
Mittermeier, Russell A. . . . WorLdr V.1
Moss, Cynthia . . . WorLdr V.3
Mowat, Farley . . . Author V.8
Muir, John . . . WorLdr V.3
Murie, Margaret . . . WorLdr V.1
Murie, Olaus J. . . . WorLdr V.1
Nakamura, Leanne . . . Apr 02
Nelson, Gaylord . . . WorLdr V.3
Oliver, Patsy Ruth . . . WorLdr V.1
Patrick, Ruth . . . Science V.3
Peterson, Roger Tory . . . WorLdr V.1
Saro-Wiwa, Ken . . . WorLdr V.1
Tompkins, Douglas . . . WorLdr V.3
Watson, Paul . . . WorLdr V.1
Werbach, Adam . . . WorLdr V.1
Wolf, Hazel . . . WorLdr V.3
Erdös, Paul . . . Science V.2
Estefan, Gloria . . . Jul 92
Ethiopians
Haile Selassie . . . WorLdr V.2
Roba, Fatuma . . . Sport V.3
Evans, Janet . . . Jan 95; Update 96
Evert, Chris . . . Sport V.1
Ewing, Patrick . . . Jan 95; Update 02
Fanning, Shawn . . . Science V.5; Update 02
Farmer, Nancy . . . Author V.6
Farrakhan, Louis . . . Jan 97
Farrell, Suzanne . . . PerfArt V.1
Fatone, Joey
see *N Sync . . . Jan 01
Fauci, Anthony S. . . . Science V.7
Favre, Brett . . . Sport V.2
Fedorov, Sergei . . . Apr 94; Update 94
Fernandez, Lisa . . . Sport V.5
Ficker, Roberta Sue
see Farrell, Suzanne . . . PerfArt V.1
Fielder, Cecil . . . Sep 93
Fields, Debbi . . . Jan 96
Filipovic, Zlata . . . Sep 94
film critic
Siskel, Gene . . . Sep 99
Fiorina, Carly . . . Sep 01; Update 01; Update 02
First Ladies of the United States
Bush, Barbara . . . Jan 92
Bush, Laura . . . Apr 03
Clinton, Hillary Rodham . . . Apr 93; Update 94; Update 95; Update 96; Update 99; Update 00; Update 01
fishing
Yelas, Jay . . . Sport V.9
Fitzgerald, Ella . . . Jan 97
Fitzhugh, Louise . . . Author V.3
Flake, Sharon . . . Author V.13
Flannery, Sarah . . . Science V.5
Flowers, Vonetta . . . Sport V.8
football
Aikman, Troy . . . Apr 95; Update 01
Allen, Marcus . . . Sep 97
Brady, Tom . . . Sport V.7
Dayne, Ron . . . Apr 00
Elway, John . . . Sport V.2; Update 99
Favre, Brett . . . Sport V.2
George, Eddie . . . Sport V.6
Griese, Brian . . . Jan 02
Harbaugh, Jim . . . Sport V.3
Jackson, Bo . . . Jan 92; Update 93
Johnson, Jimmy . . . Jan 98
Madden, John . . . Sep 97
Manning, Peyton . . . Sep 00
Marino, Dan . . . Apr 93; Update 00
McNabb, Donovan . . . Apr 03
Montana, Joe . . . Jan 95; Update 95
Moss, Randy . . . Sport V.4
Payton, Walter . . . Jan 00
Rice, Jerry . . . Apr 93
Sanders, Barry . . . Sep 95; Update 99
Sanders, Deion . . . Sport V.1
Sapp, Warren . . . Sport V.5
Shula, Don . . . Apr 96
Smith, Emmitt . . . Sep 94
Stewart, Kordell . . . Sep 98
Vick, Michael . . . Sport V.9
Ward, Charlie . . . Apr 94
Warner, Kurt . . . Sport V.4
Weinke, Chris . . . Apr 01
White, Reggie . . . Jan 98

  Willingham, Tyrone . . . . Sep 02
  Young, Steve . . . . Jan 94; Update 00
Ford, Harrison . . . . Sep 97
Foreman, Dave . . . . WorLdr V.1
Forman, Michele . . . . Jan 03
Fossey, Dian . . . . Science V.1
Fox, Vicente . . . . Apr 03
Frank, Anne . . . . Author V.4
Frankenthaler, Helen . . . . Artist V.1
Franklin, Aretha . . . . Apr 01
Freedman, Russell . . . . Author V.14
Freeman, Cathy . . . . Jan 01
French
  Cousteau, Jacques . . . . . . Jan 93; Update 97
  Marceau, Marcel . . . . PerfArt V.2
Fresh Prince
  see Smith, Will . . . . Sep 94
Fu Mingxia . . . . Sport V.5
Fuentes, Daisy . . . . Jan 94
Fuller, Millard . . . . Apr 03
Galdikas, Biruté . . . . Science V.4
Galeczka, Chris . . . . Apr 96
Gantos, Jack . . . . Author V.10
Garcia, Jerry . . . . Jan 96
Garcia, Sergio . . . . Sport V.7
Garnett, Kevin . . . . Sport V.6
Garth, Jennie . . . . Apr 96
Gates, Bill . . . . Apr 93; Update 98; Update 00; Science V.5; Update 01
Gates, Henry Louis, Jr. . . . . Apr 00
Gayle, Helene . . . . Science V.8
Geisel, Theodor Seuss
  see Seuss, Dr. . . . . Jan 92
Gellar, Sarah Michelle . . . . Jan 99
Geography Bee, National
  Galeczka, Chris . . . . Apr 96
George, Eddie . . . . Sport V.6
George, Jean Craighead . . . . Author V.3
Germans
  Bethe, Hans A. . . . . Science V.3
  Frank, Anne . . . . Author V.4
  Graf, Steffi . . . . Jan 92; Update 01
  Otto, Sylke . . . . Sport V.8
  Pippig, Uta . . . . Sport V.1
Ghanaians
  Annan, Kofi . . . . Jan 98; Update 01
  Nkrumah, Kwame . . . . WorLdr V.2
Gibbs, Lois . . . . WorLdr V.1
Giff, Patricia Reilly . . . . Author V.7
Gilbert, Sara . . . . Apr 93
Gilbert, Walter . . . . Science V.2
Gillespie, Dizzy . . . . Apr 93
Gilman, Billy . . . . Apr 02
Gingrich, Newt . . . . Apr 95; Update 99
Ginsburg, Ruth Bader . . . . Jan 94
Giuliani, Rudolph . . . . Sep 02
Glenn, John . . . . Jan 99
Glover, Savion . . . . Apr 99
Goldberg, Whoopi . . . . Apr 94
golf
  Daniel, Beth . . . . Sport V.1
  Garcia, Sergio . . . . Sport V.7
  Nicklaus, Jack . . . . Sport V.2
  Norman, Greg . . . . Jan 94
  Pak, Se Ri . . . . Sport V.4
  Sorenstam, Annika . . . . Sport V.6
  Webb, Karrie . . . . Sport V.5; Update 01; Update 02
  Woods, Tiger . . . . Sport V.1; Update 00; Sport V.6
Goodall, Jane . . . . . . Science V.1; Update 02
Goodman, John . . . . Sep 95
Gorbachev, Mikhail . . . . . Jan 92; Update 96
Gordon, Jeff . . . . Apr 99
Gore, Al . . . . Jan 93; Update 96; Update 97; Update 98; Update 99; Update 00; Update 01
Gorey, Edward . . . . Author V.13
Gould, Stephen Jay . . . . Science V.2; Update 02
governors
  Babbitt, Bruce . . . . Jan 94
  Bush, George W. . . . . Sep 00; Update 00; Update 01; Update 02
  Carter, Jimmy . . . . Apr 95; Update 02
  Clinton, Bill . . . . Jul 92; Update 94; Update 95; Update 96; Update 97; Update 98; Update 99; Update 00; Update 01
  Nelson, Gaylord . . . . WorLdr V.3
  Ventura, Jesse . . . . Apr 99; Update 02
Graf, Steffi . . . . Jan 92; Update 01
Granato, Cammi . . . . Sport V.8
Grandin, Temple . . . . Science V.3
GrandPré, Mary . . . . Author V.14
Granny D
  see Haddock, Doris. . . . . Sep 00
Grant, Amy . . . . Jan 95
Greenburg, Dan . . . . Author V.14
Gretzky, Wayne . . . . Jan 92; Update 93; Update 99
Griese, Brian . . . . Jan 02

Griffey, Ken, Jr. .... Sport V.1
Griffith Joyner, Florence .... Sport V.1; Update 98
Grimes, Nikki .... Author V.14
Grisham, John .... Author V.1
Groening, Matt .... Jan 92
Groppe, Laura .... Science V.5
Guatemalan
  Menchu, Rigoberta .... Jan 93
Guey, Wendy .... Sep 96
Guisewite, Cathy .... Sep 93
Gumbel, Bryant .... Apr 97
Guy, Jasmine .... Sep 93
Guy, Rosa .... Author V.9
Gwaltney, John Langston ..... Science V.3
Gyatso, Tenzin
  see Dalai Lama .... Sep 98
gymnastics
  Miller, Shannon .... Sep 94; Update 96
  Moceanu, Dominique .... Jan 98
  Schwikert, Tasha .... Sport V.7
  Zmeskal, Kim .... Jan 94
Haddix, Margaret Peterson ... Author V.11
Haddock, Doris .... Sep 00
Haile Selassie .... WorLdr V.2
Haitian
  Aristide, Jean-Bertrand .. Jan 95; Update 01
Haley, Alex .... Apr 92
Hamilton, Virginia .... Author V.1; Author V.12
Hamm, Mia .... Sport V.2; Update 00
Hammer .... Jan 92
Hampton, David .... Apr 99
Handford, Martin .... Jan 92
Handler, Daniel
  see Snicket, Lemony .... Author V.12
Handler, Ruth .... Apr 98; Update 02
Hanks, Tom .... Jan 96
Hansberry, Lorraine .... Author V.5
Hanson .... Jan 98
Hanson, Ike
  see Hanson .... Jan 98
Hanson, Taylor
  see Hanson .... Jan 98
Hanson, Zac
  see Hanson .... Jan 98
Harbaugh, Jim .... Sport V.3
Hardaway, Anfernee "Penny" ... Sport V.2
Harding, Tonya .... Sep 94
Hargreaves, Alison .... Jan 96
Harris, Bernard .... Science V.3
Hart, Melissa Joan .... Jan 94
Hartnett, Josh .... Sep 03
Hasek, Dominik .... Sport V.3
Hassan II .... WorLdr V.2; Update 99
Haughton, Aaliyah Dana
  see Aaliyah .... Jan 02
Hawk, Tony .... Apr 01
Hawking, Stephen .... Apr 92
Haynes, Cornell, Jr.
  see Nelly .... Sep 03
Healy, Bernadine .... Science V.1; Update 01
Heimlich, Henry .... Science V.6
Heinlein, Robert .... Author V.4
Hendrickson, Sue .... Science V.7
Henry, Marguerite .... Author V.4
Hernandez, Livan .... Apr 98
Herriot, James .... Author V.1
Hesse, Karen .... Author V.5; Update 02
Hewitt, Jennifer Love .... Sep 00
Hill, Anita .... Jan 93
Hill, Faith .... Sep 01
Hill, Grant .... Sport V.1
Hill, Lauryn .... Sep 99
Hillary, Sir Edmund .... Sep 96
Hillenbrand, Laura .... Author V.14
Hillenburg, Stephen .... Author V.14
Hingis, Martina .... Sport V.2
Hinton, S.E. .... Author V.1
Hispanics
  Aguilera, Christina .... Apr 00
  Alba, Jessica .... Sep 01
  Alvarez, Luis W. .... Science V.3
  Bledel, Alexis .... Jan 03
  Carmona, Richard .... Science V.8
  Castro, Fidel .... Jul 92; Update 94
  Chavez, Cesar .... Sep 93
  Chavez, Julz .... Sep 02
  Cisneros, Henry .... Sep 93
  Córdova, France .... Science V.7
  Domingo, Placido .... Sep 95
  Estefan, Gloria .... Jul 92
  Fernandez, Lisa .... Sport V.5
  Fox, Vicente .... Apr 03
  Fuentes, Daisy .... Jan 94
  Garcia, Sergio .... Sport V.7
  Hernandez, Livan .... Sep 93
  Huerta, Dolores .... Sep 03
  Iglesias, Enrique .... Jan 03
  Jiménez, Francisco .... Author V.13
  Lopez, Charlotte .... Apr 94
  Lopez, Jennifer .... Jan 02

López, George PerfArt V.2
Martin, Ricky Jan 00
Martinez, Pedro Sport V.5
Mendes, Chico WorLdr V.1
Muniz, Frankie Jan 01
Novello, Antonia Apr 92
Ocampo, Adriana C. Science V.8
Ochoa, Ellen Apr 01; Update 02
Ochoa, Severo Jan 94
Pele Sport V.1
Prinze, Freddie, Jr. Apr 00
Rivera, Diego Artist V.1
Rodriguez, Alex Sport V.6
Rodriguez, Eloy Science V.2
Ryan, Pam Muñoz Author V.12
Sanchez Vicario, Arantxa Sport V.1
Selena Jan 96
Shakira PerfArt V.1
Soto, Gary Author V.5
Toro, Natalia Sep 99
Vidal, Christina PerfArt V.1
Villa-Komaroff, Lydia Science V.6
Zamora, Pedro Apr 95
Ho, David Science V.6
hockey
Fedorov, Sergei Apr 94; Update 94
Granato, Cammi Sport V.8
Gretzky, Wayne Jan 92; Update 93; Update 99
Hasek, Dominik Sport V.3
Howe, Gordie Sport V.2
Jagr, Jaromir Sport V.5
Lemieux, Mario Jul 92; Update 93
Lidstrom, Nicklas Sep 03
Messier, Mark Apr 96
Roy, Patrick Sport V.7
Sakic, Joe Sport V.6
Vernon, Mike Jan 98; Update 02
Yzerman, Steve Sport V.2
Hogan, Hulk Apr 92
Holdsclaw, Chamique Sep 00
Holmes, Katie Jan 00
Hooper, Geoff Jan 94
Hopper, Grace Murray Science V.5
Horner, Jack Science V.1
horse racing
Krone, Julie Jan 95; Update 00
House of Representatives
see representatives
Houston, Whitney Sep 94
Howe, Gordie Sport V.2
Huerta, Dolores Sep 03
Hughes, Langston Author V.7
Hughes, Sarah Jan 03
Hungarians
Erdös, Paul Science V.2
Seles, Monica Jan 96
Hunter-Gault, Charlayne Jan 00
Hurston, Zora Neale Author V.6
Hussein, King Apr 99
Hussein, Saddam Jul 92; Update 96; Update 01; Update 02
Iacocca, Lee A. Jan 92
Ice-T Apr 93
Iglesias, Enrique Jan 03
illustrators
Berenstain, Jan Author V.2
Berenstain, Stan Author V.2
Carle, Eric Author V.1
Collier, Bryan Author V.11
Cooney, Barbara Author V.8
dePaola, Tomie Author V.5
Fitzhugh, Louise Author V.3
George, Jean Craighead Author V.3
Gorey, Edward Author V.13
GrandPré, Mary Author V.14
Handford, Martin Jan 92
Konigsburg, E. L. Author V.3
Lionni, Leo Author V.6
Macaulay, David Author V.2
McCully, Emily Arnold Apr 92; Update 93
Peet, Bill Author V.4
Pinkney, Jerry Author V.2
Pinkwater, Daniel Author V.8
Potter, Beatrix Author V.8
Ringgold, Faith Author V.2
Rockwell, Norman Artist V.1
Scarry, Richard Sep 94
Sendak, Maurice Author V.2
Seuss, Dr. Jan 92
Silverstein, Shel Author V.3; Update 99
Small, David Author V.10
Van Allsburg, Chris Apr 92
Williams, Garth Author V.2
in-line skating
see skating (in-line) Sport V.9
Internet
Berners-Lee, Tim Science V.7
Bezos, Jeff Apr 01
Case, Steve Science V.5
Fanning, Shawn Science V.5; Update 02
Flannery, Sarah Science V.5

Groppe, Laura . . . Science V.5
Tarbox, Katie . . . Author V.10
Whitman, Meg . . . Sep 03
inventors
Alvarez, Luis W. . . . Science V.3
Berners-Lee, Tim . . . Science V.7
Cousteau, Jacques . . . Jan 93; Update 97
Diemer, Walter . . . Apr 98
Engelbart, Douglas . . . Science V.5
Fanning, Shawn . . . Science V.5; Update 02
Grandin, Temple . . . Science V.3
Hampton, David . . . Apr 99
Handler, Ruth . . . Apr 98; Update 02
Heimlich, Henry . . . Science V.6
Johnson, Lonnie . . . Science V.4
Kapell, Dave . . . Science V.8
Kurzweil, Raymond . . . Science V.2
Land, Edwin . . . Science V.1
Lemelson, Jerome . . . Science V.3
Mars, Forrest Sr. . . . Science V.4
Morgan, Garrett . . . Science V.2
Ochoa, Ellen . . . Apr 01; Update 02
Patterson, Ryan . . . Science V.7
Stachowski, Richie . . . Science V.3
Swanson, Janese . . . Science V.4
Wang, An . . . Science V.2
Warrick, Earl . . . Science V.8
Wozniak, Steve . . . Science V.5
Iraqi
Hussein, Saddam . . . Jul 92; Update 96; Update 01; Update 02
Irish
Colfer, Eoin . . . Author V.13
Flannery, Sarah . . . Science V.5
Lewis, C. S. . . . Author V.3
Robinson, Mary . . . Sep 93
Irwin, Steve . . . Science V.7
Israelis
Perlman, Itzhak . . . Jan 95
Portman, Natalie . . . Sep 99
Rabin, Yitzhak . . . Oct 92; Update 93; Update 94; Update 95
Italians
Andretti, Mario . . . Sep 94
Krim, Mathilde . . . Science V.1
Levi-Montalcini, Rita . . . Science V.1
Iverson, Allen . . . Sport V.7
Ivey, Artis, Jr.
see Coolio . . . Sep 96
Jackson, Bo . . . Jan 92; Update 93
Jackson, Jesse . . . Sep 95; Update 01
Jackson, Peter . . . PerfArt V.2
Jackson, Shirley . . . Author V.6
Jackson, Shirley Ann . . . Science V.2
Jacques, Brian . . . Author V.5
Jagr, Jaromir . . . Sport V.5
Jamaicans
Ashley, Maurice . . . Sep 99
Bailey, Donovan . . . Sport V.2
Denton, Sandi
see Salt 'N' Pepa . . . Apr 95
Ewing, Patrick . . . Jan 95; Update 02
Maxwell, Jody-Anne . . . Sep 98
James, Cheryl
see Salt 'N' Pepa . . . Apr 95
Jamison, Judith . . . Jan 96
Jansen, Dan . . . Apr 94
Japanese
Miyamoto, Shigeru . . . Science V.5
Morita, Akio . . . Science V.4
Suzuki, Shinichi . . . Sep 98
Uchida, Mitsuko . . . Apr 99
Javacheff, Christo V.
see Christo . . . Sep 96
Jemison, Mae . . . Oct 92
Jennings, Peter . . . Jul 92
Jeter, Derek . . . Sport V.4
Jewel . . . Sep 98
Jiménez, Francisco . . . Author V.13
Jobs, Steven . . . Jan 92; Science V.5
jockey
Krone, Julie . . . Jan 95; Update 00
John Paul II . . . Oct 92; Update 94; Update 95
Johns, Jasper . . . Artist V.1
Johnson, Angela . . . Author V.6
Johnson, Jimmy . . . Jan 98
Johnson, Johanna . . . Apr 00
Johnson, John . . . Jan 97
Johnson, Lonnie . . . Science V.4
Johnson, Magic . . . Apr 92; Update 02
Johnson, Michael . . . Jan 97; Update 00
Johnson, Randy . . . Sport V.9
Johnston, Lynn . . . Jan 99
Jones, Chuck . . . Author V.12
Jones, James Earl . . . Jan 95
Jones, Marion . . . Sport V.5
Jones, Norah . . . PerfArt V.2
Jones, Quincy . . . PerfArt V.2
Jordan, Barbara . . . Apr 96
Jordan, Michael . . . Jan 92; Update 93; Update 94; Update 95; Update 99; Update 01

Jordanian
  Hussein, King . . . . . . Apr 99
journalists
  Amanpour, Christiane . . . . . . Jan 01
  Anderson, Terry . . . . . . Apr 92
  Benson, Mildred . . . . . . Jan 03
  Blum, Deborah . . . . . . Science V.8
  Bradley, Ed . . . . . . Apr 94
  Brody, Jane . . . . . . Science V.2
  Chung, Connie . . . . . . Jan 94; Update 95; Update 96
  Dai Qing . . . . . . WorLdr V.3
  Ellerbee, Linda . . . . . . Apr 94
  Hunter-Gault, Charlayne . . . . . . Jan 00
  Jennings, Peter . . . . . . Jul 92
  Krakauer, Jon . . . . . . Author V.6
  Lipsyte, Robert . . . . . . Author V.12
  Pauley, Jane . . . . . . Oct 92
  Roberts, Cokie . . . . . . Apr 95
  Rowan, Carl . . . . . . Sep 01
  Soren, Tabitha . . . . . . Jan 97
  Steinem, Gloria . . . . . . Oct 92
  Walters, Barbara . . . . . . Sep 94
Joyner-Kersee, Jackie . . . . . . Oct 92; Update 96; Update 97; Update 98
Jung, Kim Dae
  see Kim Dae-jung . . . . . . Sep 01
Juster, Norton . . . . . . Author V.14
Ka Hsaw Wa . . . . . . WorLdr V.3
Kaddafi, Muammar
  see Qaddafi, Muammar . . . . . . Apr 97
Kamler, Kenneth . . . . . . Science V.6
Kapell, Dave . . . . . . Science V.8
Kaunda, Kenneth . . . . . . WorLdr V.2
Keene, Carolyne
  see Benson, Mildred . . . . . . Jan 03
Kenyans
  Kenyatta, Jomo . . . . . . WorLdr V.2
  Maathai, Wangari . . . . . . WorLdr V.1
  Ndeti, Cosmas . . . . . . Sep 95
Kenyatta, Jomo . . . . . . WorLdr V.2
Kerr, M.E. . . . . . . Author V.1
Kerrigan, Nancy . . . . . . Apr 94
Kidd, Jason . . . . . . Sport V.9
Kielburger, Craig . . . . . . Jan 00
Kilcher, Jewel
  see Jewel . . . . . . Sep 98
Kim Dae-jung . . . . . . Sep 01
King, Stephen . . . . . . Author V.1; Update 00
Kiraly, Karch . . . . . . Sport V.4
Kirkpatrick, Chris
  see *N Sync . . . . . . Jan 01
Kistler, Darci . . . . . . Jan 93
Klug, Chris . . . . . . Sport V.8
Knowles, Beyoncé
  see Destiny's Child . . . . . . Apr 01
Konigsburg, E. L. . . . . . . Author V.3
Korean
  An Na . . . . . . Author V.12
  Kim Dae-jung . . . . . . Sep 01
  Pak, Se Ri . . . . . . Sport V.4
Krakauer, Jon . . . . . . Author V.6
Krim, Mathilde . . . . . . Science V.1
Krone, Julie . . . . . . Jan 95; Update 00
Kurzweil, Raymond . . . . . . Science V.2
Kwan, Michelle . . . . . . Sport V.3; Update 02
Laden, Osama bin
  see bin Laden, Osama . . . . . . Apr 02
LaDuke, Winona . . . . . . WorLdr V.3; Update 00
Lalas, Alexi . . . . . . Sep 94
Lama, Dalai
  see Dalai Lama . . . . . . Sep 98
Land, Edwin . . . . . . Science V.1
lang, k.d. . . . . . . Sep 93
Larson, Gary . . . . . . Author V.1
Lasseter, John . . . . . . Sep 00
Latino/Latina
  see Hispanics
Lavigne, Avril . . . . . . PerfArt V.2
Lawrence, Jacob . . . . . . Artist V.1; Update 01
Leakey, Louis . . . . . . Science V.1
Leakey, Mary . . . . . . Science V.1
Lee, Harper . . . . . . Author V.9
Lee, Jeanette . . . . . . Apr 03
Lee, Spike . . . . . . Apr 92
Lee, Stan . . . . . . Author V.7; Update 02
Le Guin, Ursula K. . . . . . . Author V.8
Leibovitz, Annie . . . . . . Sep 96
Lemelson, Jerome . . . . . . Science V.3
Lemieux, Mario . . . . . . Jul 92; Update 93
LeMond, Greg . . . . . . Sport V.1
L'Engle, Madeleine . . . . . . Jan 92; Apr 01
Leno, Jay . . . . . . Jul 92
Leopold, Aldo . . . . . . WorLdr V.3
Lester, Julius . . . . . . Author V.7
Letterman, David . . . . . . Jan 95
Levi-Montalcini, Rita . . . . . . Science V.1
Lewis, C. S. . . . . . . Author V.3
Lewis, Carl . . . . . . Sep 96; Update 97
Lewis, John . . . . . . Jan 03
Lewis, Shari . . . . . . Jan 99

Liberian
  Tubman, William V. S. . . . . WorLdr V.2
librarians
  Avi . . . . Jan 93
  Bush, Laura . . . . Apr 03
  Cleary, Beverly . . . . Apr 94
  Morrison, Lillian . . . . Author V.12
  Morrison, Sam . . . . Sep 97
  Rylant, Cynthia . . . . Author V.1
Libyan
  Qaddafi, Muammar . . . . Apr 97
Lidstrom, Nicklas . . . . Sep 03
Limbaugh, Rush . . . . Sep 95; Update 02
Lin, Maya . . . . Sep 97
Lindgren, Astrid . . . . Author V.13
Lionni, Leo . . . . Author V.6
Lipinski, Tara . . . . Apr 98
Lipsyte, Robert . . . . Author V.12
Lisanti, Mariangela . . . . Sep 01
Lithuanian
  Galdikas, Biruté . . . . Science V.4
Littrell, Brian
  see Backstreet Boys . . . . Jan 00
Lobo, Rebecca . . . . Sport V.3
Locklear, Heather . . . . Jan 95
Lopez, Charlotte . . . . Apr 94
López, George . . . . PerfArt V.2
Lopez, Jennifer . . . . Jan 02
Love, Susan . . . . Science V.3
Lovell, Jim . . . . Jan 96
Lowe, Alex . . . . Sport V.4
Lowman, Meg . . . . Science V.4
Lowry, Lois . . . . Author V.4
Lucas, George . . . . Apr 97; Update 02
Lucid, Shannon . . . . Science V.2
luge
  Otto, Sylke . . . . Sport V.8
Lynch, Chris . . . . Author V.13
Ma, Yo-Yo . . . . Jul 92
Maathai, Wangari . . . . WorLdr V.1
Mac, Bernie . . . . PerfArt V.1
Macaulay, David . . . . Author V.2
MacLachlan, Patricia . . . . Author V.2
Madden, John . . . . Sep 97
Maddux, Greg . . . . Sport V.3
Maguire, Martie
  see Dixie Chicks . . . . PerfArt V.1
Maines, Natalie
  see Dixie Chicks . . . . PerfArt V.1
Malawian
  Banda, Hastings Kamuzu . . . . WorLdr V.2
Mandela, Nelson . . . . Jan 92; Update 94;
  Update 01
Mandela, Winnie . . . . WorLdr V.2
Mangel, Marcel
  see Marceau, Marcel . . . . PerfArt V.2
Mankiller, Wilma . . . . Apr 94
Manning, Peyton . . . . Sep 00
Mantle, Mickey . . . . Jan 96
Marceau, Marcel . . . . PerfArt V.2
Margulis, Lynn . . . . Sep 96
Marino, Dan . . . . Apr 93; Update 00
Marrow, Tracy
  see Ice-T . . . . Apr 93
Mars, Forrest Sr. . . . . Science V.4
Marsalis, Wynton . . . . Apr 92
Marshall, Thurgood . . . . Jan 92; Update 93
Martin, Ann M. . . . . Jan 92
Martin, Bernard . . . . WorLdr V.3
Martin, Ricky . . . . Jan 00
Martinez, Pedro . . . . Sport V.5
Masih, Iqbal . . . . Jan 96
mathematicians
  Dumitriu, Ioana . . . . Science V.3
  Erdös, Paul . . . . Science V.2
  Flannery, Sarah . . . . Science V.5
  Hopper, Grace Murray . . . . Science V.5
  Nash, John Forbes, Jr. . . . . Science V.7
Mathers, Marshall III
  see Eminem . . . . Apr 03
Mathis, Clint . . . . Apr 03
Mathison, Melissa . . . . Author V.4
Maxwell, Jody-Anne . . . . Sep 98
McCain, John . . . . Apr 00
McCarty, Oseola . . . . Jan 99; Update 99
McCary, Michael
  see Boyz II Men . . . . Jan 96
McClintock, Barbara . . . . Oct 92
McCully, Emily Arnold . . Jul 92; Update 93
McDaniel, Lurlene . . . . Author V.14
McEntire, Reba . . . . Sep 95
McGruder, Aaron . . . . Author V.10
McGwire, Mark . . . . Jan 99; Update 99
McKissack, Fredrick L. . . . . Author V.3
McKissack, Patricia C. . . . . Author V.3
McLean, A. J.
  see Backstreet Boys . . . . Jan 00
McNabb, Donovan . . . . Apr 03
Mead, Margaret . . . . Science V.2
Meaker, Marijane
  see Kerr, M.E. . . . . Author V.1

Mebarak Ripoll, Shakira Isabel
  see Shakira . . . PerfArt V.1
Meltzer, Milton . . . Author V.11
Menchu, Rigoberta . . . Jan 93
Mendes, Chico . . . WorLdr V.1
Messier, Mark . . . Apr 96
Mexicans
  Fox, Vicente . . . Apr 03
  Jiménez, Francisco . . . Author V.13
  Rivera, Diego . . . Artist V.1
military service
– Israel
    Rabin, Yitzhak . . . Oct 92
– Libya
    Qaddafi, Muammar . . . Apr 97
– Somalia
    Aidid, Mohammed Farah . . . WorLdr V.2
– Uganda
    Amin, Idi . . . WorLdr V.2
– United States
    Brooks, Vincent . . . Sep 03
    Hopper, Grace Murray . . . Science V.5
    McCain, John . . . Apr 00
    Powell, Colin . . . Jan 92; Update 93; Update 95; Update 01
    Schwarzkopf, H. Norman . . . Jan 92
    Stanford, John . . . Sep 99
– Zaire
    Mobutu Sese Seko . . . WorLdr V.2
Miller, Rand . . . Science V.5
Miller, Robyn . . . Science V.5
Miller, Shannon . . . Sep 94; Update 96
Milosevic, Slobodan . . . Sep 99; Update 00; Update 01; Update 02
mime
  Marceau, Marcel . . . PerfArt V.2
Mirra, Dave . . . Sep 02
Mittermeier, Russell A. . . . WorLdr V.1
Miyamoto, Shigeru . . . Science V.5
Mobutu Sese Seko . . . WorLdr V.2; Update 97
Moceanu, Dominique . . . Jan 98
models
  Banks, Tyra . . . PerfArt V.2
  Crawford, Cindy . . . Apr 93
Mohajer, Dineh . . . Jan 02
Monroe, Bill . . . Sep 97
Montana, Joe . . . Jan 95; Update 95
Moore, Henry . . . Artist V.1
Morgan, Garrett . . . Science V.2
Morissette, Alanis . . . Apr 97
Morita, Akio . . . Science V.4
Moroccan
  Hassan II . . . WorLdr V.2; Update 99
Morris, Nathan
  see Boyz II Men . . . Jan 96
Morris, Wanya
  see Boyz II Men . . . Jan 96
Morrison, Lillian . . . Author V.12
Morrison, Samuel . . . Sep 97
Morrison, Toni . . . Jan 94
Moseley, Jonny . . . Sport V.8
Moses, Grandma . . . Artist V.1
Moss, Cynthia . . . WorLdr V.3
Moss, Randy . . . Sport V.4
Mother Teresa
  see Teresa, Mother . . . Apr 98
mountain climbing
  Hargreaves, Alison . . . Jan 96
  Hillary, Sir Edmund . . . Sep 96
  Kamler, Kenneth . . . Science V.6
  Krakauer, Jon . . . Author V.6
  Lowe, Alex . . . Sport V.4
movies
  see actors/actresses
  see animators
  see directors
  see film critic
  see producers
  see screenwriters
Mowat, Farley . . . Author V.8
Mugabe, Robert . . . WorLdr V.2
Muir, John . . . WorLdr V.3
Muldowney, Shirley . . . Sport V.7
Muniz, Frankie . . . Jan 01
Murie, Margaret . . . WorLdr V.1
Murie, Olaus J. . . . WorLdr V.1
Murphy, Eddie . . . PerfArt V.2
Murray, Ty . . . Sport V.7
music
  Aaliyah . . . Jan 02
  Abdul, Paula . . . Jan 92; Update 02
  Adams, Yolanda . . . Apr 03
  Aguilera, Christina . . . Apr 00
  Anderson, Marian . . . Jan 94
  Ashanti . . . PerfArt V.2
  Backstreet Boys . . . Jan 00
  Battle, Kathleen . . . Jan 93
  Blige, Mary J. . . . Apr 02
  Boyz II Men . . . Jan 96
  Brandy . . . Apr 96
  Brooks, Garth . . . Oct 92

Carey, Mariah . . . . . Apr 96
Carpenter, Mary Chapin . . . . . Sep 94
Carter, Aaron . . . . . Sep 02
Clarkson, Kelly . . . . . Jan 03
Cobain, Kurt . . . . . Sep 94
Combs, Sean (Puff Daddy) . . . . . Apr 98
Coolio . . . . . Sep 96
Destiny's Child . . . . . Apr 01
Dion, Celine . . . . . Sep 97
Dixie Chicks . . . . . PerfArt V.1
Domingo, Placido . . . . . Sep 95
Eminem . . . . . Apr 03
Estefan, Gloria . . . . . Jul 92
Fitzgerald, Ella . . . . . Jan 97
Franklin, Aretha . . . . . Apr 01
Garcia, Jerry . . . . . Jan 96
Gillespie, Dizzy . . . . . Apr 93
Gilman, Billy . . . . . Apr 02
Grant, Amy . . . . . Jan 95
Guy, Jasmine . . . . . Sep 93
Hammer . . . . . Jan 92
Hanson . . . . . Jan 98
Hill, Faith . . . . . Sep 01
Hill, Lauryn . . . . . Sep 99
Houston, Whitney . . . . . Sep 94
Ice-T . . . . . Apr 93
Iglesias, Enrique . . . . . Jan 03
Jewel . . . . . Sep 98
Johnson, Johanna . . . . . Apr 00
Jones, Norah . . . . . PerfArt V.2
Jones, Quincy . . . . . PerfArt V.2
lang, k.d. . . . . . Sep 93
Lavigne, Avril . . . . . PerfArt V.2
Lopez, Jennifer . . . . . Jan 02
Ma, Yo-Yo . . . . . Jul 92
Marsalis, Wynton . . . . . Apr 92
Martin, Ricky . . . . . Jan 00
McEntire, Reba . . . . . Sep 95
Monroe, Bill . . . . . Sep 97
Morissette, Alanis . . . . . Apr 97
*N Sync . . . . . Jan 01
Nelly . . . . . Sep 03
Perlman, Itzhak . . . . . Jan 95
Queen Latifah . . . . . Apr 92
Rimes, LeAnn . . . . . Jan 98
Salt 'N' Pepa . . . . . Apr 95
Selena . . . . . Jan 96
Shakira . . . . . PerfArt V.1
Shakur, Tupac . . . . . Apr 97
Sinatra, Frank . . . . . Jan 99
Smith, Will . . . . . Sep 94
Spears, Britney . . . . . Jan 01
Stefani, Gwen . . . . . Sep 03
Stern, Isaac . . . . . PerfArt V.1
Suzuki, Shinichi . . . . . Sep 98
Twain, Shania . . . . . Apr 99
Uchida, Mitsuko . . . . . Apr 99
Usher . . . . . PerfArt V.1
Vidal, Christina . . . . . PerfArt V.1
Winans, CeCe . . . . . Apr 00
Myers, Walter Dean . . . . . Jan 93; Update 94
***N Sync** . . . . . Jan 01
Nakamura, Leanne . . . . . Apr 02
Nash, John Forbes, Jr. . . . . . Science V.7
Native Americans
LaDuke, Winona . . WorLdr V.3; Update 00
Mankiller, Wilma . . . . . Apr 94
Menchu, Rigoberta . . . . . Jan 93
Navratilova, Martina . . . . Jan 93; Update 94
Naylor, Phyllis Reynolds . . . . . Apr 93
Ndeti, Cosmas . . . . . Sep 95
Nechita, Alexandra . . . . . Jan 98
Nelly . . . . . Sep 03
Nelson, Gaylord . . . . . WorLdr V.3
Nelson, Marilyn . . . . . Author V.13
Nevelson, Louise . . . . . Artist V.1
New Zealanders
Hillary, Sir Edmund . . . . . Sep 96
Jackson, Peter . . . . . PerfArt V.2
Newbery Medal
Alexander, Lloyd . . . . . Author V.6
Armstrong, William H. . . . . . Author V.7
Cleary, Beverly . . . . . Apr 94
Creech, Sharon . . . . . Author V.5
Curtis, Christopher Paul . . . . . Author V.4; Update 00
Cushman, Karen . . . . . Author V.5
Freedman, Russell . . . . . Author V.14
George, Jean Craighead . . . . . Author V.3
Hamilton, Virginia . . . . . Author V.1; Author V.12
Hesse, Karen . . . . . Author V.5; Update 02
Konigsburg, E. L. . . . . . Author V.3
L'Engle, Madeleine . . . . . Jan 92; Apr 01
MacLachlan, Patricia . . . . . Author V.2
Naylor, Phyllis Reynolds . . . . . Apr 93
O'Dell, Scott . . . . . Author V.2
Paterson, Katherine . . . . . Author V.3
Peck, Richard . . . . . Author V.10
Rylant, Cynthia . . . . . Author V.1
Sachar, Louis . . . . . Author V.6
Speare, Elizabeth George . . . . . Sep 95

Spinelli, Jerry . . . . Apr 93
Taylor, Mildred D. . . Author V.1; Update 02
Voight, Cynthia . . . . Oct 92
Nicklaus, Jack . . . . Sport V.2
Nielsen, Jerri . . . . Science V.7
Nigerians
Olajuwon, Hakeem . . . . Sep 95
Saro-Wiwa, Ken . . . . WorLdr V.1
Nixon, Joan Lowery . . . . Author V.1
Nixon, Richard . . . . Sep 94
Nkrumah, Kwame . . . . WorLdr V.2
Nobel Prize
Alvarez, Luis W. . . . . Science V.3
Aung San Suu Kyi . . . . . Apr 96; Update 98; Update 01; Update 02
Bardeen, John . . . . Science V.1
Bethe, Hans A. . . . . Science V.3
Dalai Lama . . . . Sep 98
de Klerk, F.W. . . . . Apr 94
Elion, Gertrude . . . . Science V.6
Gilbert, Walter . . . . Science V.2
Gorbachev, Mikhail . . . . Jan 92
Kim Dae-jung . . . . Sep 01
Levi-Montalcini, Rita . . . . Science V.1
Mandela, Nelson . . . . Jan 92; Update 94; Update 01
McClintock, Barbara . . . . Oct 92
Menchu, Rigoberta . . . . Jan 93
Morrison, Toni . . . . Jan 94
Nash, John Forbes, Jr. . . . . Science V.7
Ochoa, Severo . . . . Jan 94
Pauling, Linus . . . . Jan 95
Sadat, Anwar . . . . WorLdr V.2
Teresa, Mother . . . . Apr 98
Watson, James D. . . . . Science V.1
Norman, Greg . . . . Jan 94
Norwegian
Brundtland, Gro Harlem . . . . . . Science V.3
Norwood, Brandy
see Brandy . . . . Apr 96
Novello, Antonia . . . . Apr 92; Update 93
***N Sync** . . . . Jan 01
Nureyev, Rudolf . . . . Apr 93
Nye, Bill . . . . Science V.2
Nye, Naomi Shihab . . . . Author V.8
Nyerere, Julius Kambarage . . . WorLdr V.2; Update 99
Ocampo, Adriana C. . . . . Science V.8
Ochoa, Ellen . . . . Apr 01; Update 02
Ochoa, Severo . . . . Jan 94
O'Connor, Sandra Day . . . . Jul 92
O'Dell, Scott . . . . Author V.2
O'Donnell, Rosie . . . . Apr 97; Update 02
Ohno, Apolo . . . . Sport V.8
O'Keeffe, Georgia . . . . Artist V.1
Olajuwon, Hakeem . . . . Sep 95
Oleynik, Larisa . . . . Sep 96
Oliver, Patsy Ruth . . . . WorLdr V.1
Olsen, Ashley . . . . Sep 95
Olsen, Mary Kate . . . . Sep 95
Olympics
Ali, Muhammad . . . . Sport V.2
Ammann, Simon . . . . Sport V.8
Armstrong, Lance . . . . . Sep 00; Update 00; Update 01; Update 02
Bahrke, Shannon . . . . Sport V.8
Bailey, Donovan . . . . Sport V.2
Baiul, Oksana . . . . Apr 95
Bird, Larry . . . . Jan 92; Update 98
Blair, Bonnie . . . . Apr 94
Boulmerka, Hassiba . . . . Sport V.1
Capriati, Jennifer . . . . Sport V.6
Carter, Vince . . . . Sport V.5; Update 01
Chastain, Brandi . . . . . Sport V.4; Update 00
Clark, Kelly . . . . Sport V.8
Davenport, Lindsay . . . . Sport V.5
Devers, Gail . . . . Sport V.2
Dragila, Stacy . . . . Sport V.6
Dunlap, Alison . . . . Sport V.7
Evans, Janet . . . . Jan 95; Update 96
Ewing, Patrick . . . . Jan 95; Update 02
Fernandez, Lisa . . . . Sport V.5
Flowers, Vonetta . . . . Sport V.8
Freeman, Cathy . . . . Jan 01
Fu Mingxia . . . . Sport V.5
Garnett, Kevin . . . . Sport V.6
Granato, Cammi . . . . Sport V.8
Griffith Joyner, Florence . . . . Sport V.1; Update 98
Hamm, Mia . . . . Sport V.2; Update 00
Harding, Tonya . . . . Sep 94
Hasek, Dominik . . . . Sport V.3
Hill, Grant . . . . Sport V.1
Hughes, Sarah . . . . Jan 03
Jansen, Dan . . . . Apr 94
Johnson, Michael . . . . Jan 97; Update 00
Jones, Marion . . . . Sport V.5
Joyner-Kersee, Jackie . . . . . . Oct 92; Update 96; Update 97; Update 98
Kerrigan, Nancy . . . . Apr 94
Klug, Chris . . . . Sport V.8

  Kwan, Michelle . . . . . . Sport V.3; Update 02
  Lewis, Carl . . . . . . Sep 96
  Lipinski, Tara . . . . . . Apr 98
  Lobo, Rebecca . . . . . . Sport V.3
  Miller, Shannon . . . . . . Sep 94; Update 96
  Moceanu, Dominique . . . . . . Jan 98
  Moseley, Jonny . . . . . . Sport V.8
  Ohno, Apolo . . . . . . Sport V.8
  Otto, Sylke . . . . . . Sport V.8
  Pippig, Uta . . . . . . Sport V.1
  Richardson, Dot . . . . . . Sport V.2; Update 00
  Roba, Fatuma . . . . . . Sport V.3
  Robinson, David . . . . . . Sep 96
  Roy, Patrick . . . . . . Sport V.7
  Rudolph, Wilma . . . . . . Apr 95
  Runyan, Marla . . . . . . Apr 02
  Sakic, Joe . . . . . . Sport V.6
  Sanborn, Ryne . . . . . . Sport V.8
  Sanchez Vicario, Arantxa . . . . . . Sport V.1
  Schwikert, Tasha . . . . . . Sport V.7
  Scurry, Briana . . . . . . Jan 00
  Shea, Jim, Jr. . . . . . . Sport V.8
  Stockton, John . . . . . . Sport V.3
  Street, Picabo . . . . . . Sport V.3
  Summitt, Pat . . . . . . Sport V.3
  Swoopes, Sheryl . . . . . . Sport V.2
  Thompson, Jenny . . . . . . Sport V.5
  Van Dyken, Amy . . . . . . Sport V.3; Update 00
  Williams, Serena . . . . . . Sport V.4; Update 00; Update 02
  Williams, Venus . . . . . . Jan 99; Update 00; Update 01; Update 02
  Yamaguchi, Kristi . . . . . . Apr 92
  Zmeskal, Kim . . . . . . Jan 94
O'Neal, Shaquille . . . . . . Sep 93
Opdyke, Irene Gut . . . . . . Author V.9
Oppenheimer, J. Robert . . . . . . Science V.1
Otto, Sylke . . . . . . Sport V.8
painters
  see artists
Pak, Se Ri . . . . . . Sport V.4
Pakistanis
  Bhutto, Benazir . . . . . . Apr 95; Update 99
  Masih, Iqbal . . . . . . Jan 96
Palestinian
  Arafat, Yasir . . . . . . Sep 94; Update 94; Update 95; Update 96; Update 97; Update 98; Update 00; Update 01; Update 02
Park, Linda Sue . . . . . . Author V.12
Parkinson, Jennifer . . . . . . Apr 95
Parks, Gordon . . . . . . Artist V.1
Parks, Rosa . . . . . . Apr 92; Update 94
Pascal, Francine . . . . . . Author V.6
Paterson, Katherine . . . . . . Author V.3
Patrick, Ruth . . . . . . Science V.3
Patterson, Ryan . . . . . . Science V.7
Pauley, Jane . . . . . . Oct 92
Pauling, Linus . . . . . . Jan 95
Paulsen, Gary . . . . . . Author V.1
Payton, Walter . . . . . . Jan 00
Peck, Richard . . . . . . Author V.10
Peet, Bill . . . . . . Author V.4
Pei, I.M. . . . . . . Artist V.1
Pelé . . . . . . Sport V.1
Perlman, Itzhak . . . . . . Jan 95
Perot, H. Ross . . . . . . Apr 92; Update 93; Update 95; Update 96
Perry, Luke . . . . . . Jan 92
Peterson, Roger Troy . . . . . . WorLdr V.1
Petty, Richard . . . . . . Sport V.2
philanthropist
  McCarty, Oseola . . . . . . Jan 99; Update 99
philosopher
  Caplan, Arthur . . . . . . Science V.6
Phoenix, River . . . . . . Apr 94
photographers
  Adams, Ansel . . . . . . Artist V.1
  Bourke-White, Margaret . . . . . . Artist V.1
  Land, Edwin . . . . . . Science V.1
  Leibovitz, Annie . . . . . . Sep 96
  Parks, Gordon . . . . . . Artist V.1
Pierce, Tamora . . . . . . Author V.13
Pike, Christopher . . . . . . Sep 96
pilot
  Van Meter, Vicki . . . . . . Jan 95
Pine, Elizabeth Michele . . . . . . Jan 94
Pinkney, Andrea Davis . . . . . . Author V.10
Pinkney, Jerry . . . . . . Author V.2
Pinkwater, Daniel . . . . . . Author V.8
Pinsky, Robert . . . . . . Author V.7
Pippen, Scottie . . . . . . Oct 92
Pippig, Uta . . . . . . Sport V.1
Pitt, Brad . . . . . . Sep 98
playwrights
  Bennett, Cherie . . . . . . Author V.9
  Hansberry, Lorraine . . . . . . Author V.5
  Hughes, Langston . . . . . . Author V.7
  Wilson, August . . . . . . Author 98
poets
  Brooks, Gwendolyn . . . . . . Author V.3
  Dove, Rita . . . . . . Jan 94
  Dunbar, Paul Lawrence . . . . . . Author V.8

Grimes, Nikki . . . . Author V.14
Hughes, Langston . . . . Author V.7
Jewel . . . . Sep 98
Morrison, Lillian . . . . Author V.12
Nelson, Marilyn . . . . Author V.13
Nye, Naomi Shihab . . . . Author V.8
Pinsky, Robert . . . . Author V.7
Prelutsky, Jack . . . . Author V.2
Senghor, Léopold Sédar . . . . . WorLdr V.2
Silverstein, Shel . . . . Author V.3; Update 99
Sones, Sonya . . . . Author V.11
Soto, Gary . . . . Author V.5
Stepanek, Mattie . . . . Apr 02

Polish
John Paul II . . . . Oct 92; Update 94;
  Update 95
Opdyke, Irene Gut . . . . Author V.9

political leaders
Abzug, Bella . . . . Sep 98
Amin, Idi . . . . WorLdr V.2
Annan, Kofi . . . . Jan 98; Update 01
Arafat, Yasir . . . . Sep 94; Update 94;
  Update 95; Update 96; Update 97; Update
  98; Update 00; Update 01; Update 02
Aristide, Jean-Bertrand . . Jan 95; Update 01
Babbitt, Bruce . . . . Jan 94
Baker, James . . . . Oct 92
Banda, Hastings Kamuzu . . . . WorLdr V.2
Bhutto, Benazir . . . . Apr 95; Update 99;
  Update 02
Boutros-Ghali, Boutros . . Apr 93; Update 98
Brundtland, Gro Harlem . . . . . . Science V.3
Bush, George . . . . Jan 92
Bush, George W. . . . . Sep 00; Update 00;
  Update 01; Update 02
Carter, Jimmy . . . . Apr 95; Update 02
Castro, Fidel . . . . Jul 92; Update 94
Cheney, Dick . . . . Jan 02
Cisneros, Henry . . . . Sep 93
Clinton, Bill . . . . Jul 92; Update 94;
  Update 95; Update 96; Update 97; Update
  98; Update 99; Update 00; Update 01
Clinton, Hillary Rodham . . . . Apr 93;
  Update 94; Update 95; Update 96; Update
  99; Update 00; Update 01
de Klerk, F.W. . . . . Apr 94; Update 94
Dole, Bob . . . . Jan 96; Update 96
Duke, David . . . . Apr 92
Fox, Vicente . . . . Apr 03
Gingrich, Newt . . . . Apr 95; Update 99
Giuliani, Rudolph . . . . Sep 02
Glenn, John . . . . Jan 99
Gorbachev, Mikhail . . . . . Jan 92; Update 94;
  Update 96
Gore, Al . . . . . Jan 93; Update 96; Update 97;
  Update 98; Update 99; Update 00; Update
  01
Hussein, King . . . . Apr 99
Hussein, Saddam . . . . Jul 92; Update 96;
  Update 01; Update 02
Jackson, Jesse . . . . Sep 95; Update 01
Jordan, Barbara . . . . Apr 96
Kaunda, Kenneth . . . . WorLdr V.2
Kenyatta, Jomo . . . . WorLdr V.2
Kim Dae-jung . . . . Sep 01
Lewis, John . . . . Jan 03
Mandela, Nelson . . . . Jan 92; Update 94;
  Update 01
McCain, John . . . . Apr 00
Milosevic, Slobodan . . . Sep 99; Update 00;
  Update 01; Update 02
Mobutu Sese Seko . . WorLdr V.2; Update 97
Mugabe, Robert . . . . WorLdr V.2
Nelson, Gaylord . . . . WorLdr V.3
Nixon, Richard . . . . Sep 94
Nkrumah, Kwame . . . . WorLdr V.2
Nyerere, Julius Kambarage . . . WorLdr V.2;
  Update 99
Perot, H. Ross . . . . Apr 92; Update 93;
  Update 95; Update 96
Rabin, Yitzhak . . . . Oct 92; Update 93;
  Update 94; Update 95
Rice, Condoleezza . . . . Apr 02
Robinson, Mary . . . . Sep 93
Sadat, Anwar . . . . WorLdr V.2
Savimbi, Jonas . . . . WorLdr V.2
Schroeder, Pat . . . . Jan 97
Senghor, Léopold Sédar . . . . . WorLdr V.2
Tubman, William V. S. . . . . . . WorLdr V.2
Ventura, Jesse . . . . Apr 99; Update 02
Yeltsin, Boris . . . . Apr 92; Update 93;
  Update 95; Update 96; Update 98; Update
  00

Pope of the Roman Catholic Church
John Paul II . . . . Oct 92; Update 94;
  Update 95

Portman, Natalie . . . . Sep 99
Potter, Beatrix . . . . Author V.8
Powell, Colin . . . . Jan 92; Update 93;
  Update 95; Update 01
Prelutsky, Jack . . . . Author V.2

presidents
– **Cuba**
Castro, Fidel .... Jul 92; Update 94
– **Egypt**
Sadat, Anwar .... WorLdr V.2
– **Ghana**
Nkrumah, Kwame .... WorLdr V.2
– **Haiti**
Aristide, Jean-Bertrand .... Jan 95; Update 01
– **Iraq**
Hussein, Saddam ..... Jul 92; Update 96; Update 01
– **Ireland**
Robinson, Mary .... Sep 93
– **Kenya**
Kenyatta, Jomo .... WorLdr V.2
– **Liberia**
Tubman, William V. S. ...... WorLdr V.2
– **Malawi**
Banda, Hastings Kamuzu ... WorLdr V.2
– **Republic of South Africa**
de Klerk, F.W. .... Apr 94; Update 9
Mandela, Nelson ..... Jan 92; Update 94; Update 01
– **Republic of Tanzania**
Nyerere, Julius Kambarage .. WorLdr V.2; Update 99
– **Russian Federation**
Yeltsin, Boris .... Apr 92; Update 93; Update 95; Update 96; Update 98; Update 00
– **Senegal**
Senghor, Léopold Sédar .... WorLdr V.2
– **South Korea**
Kim Dae-jung .... Sep 01
– **Soviet Union**
Gorbachev, Mikhail .... Jan 92
– **Uganda**
Amin, Idi .... WorLdr V.2
– **United States**
Bush, George .... Jan 92
Bush, George W. ...... Sep 00; Update 00; Update 01; Update 02
Carter, Jimmy .... Apr 95; Update 02
Clinton, Bill .... Jul 92; Update 94; Update 95; Update 96; Update 97; Update 98; Update 99; Update 00; Update 01
Nixon, Richard .... Sep 94
– **Yugoslavia**
Milosevic, Slobodan .... Sep 99; Update 00; Update 01; Update 02
– **Zaire**
Mobutu Sese Seko .... WorLdr V.2; Update 97
– **Zambia**
Kaunda, Kenneth .... WorLdr V.2
– **Zimbabwe**
Mugabe, Robert .... WorLdr V.2
Priestley, Jason .... Apr 92
prime ministers
– **Israel**
Rabin, Yitzhak .... Oct 92; Update 93; Update 94; Update 95
– **Norway**
Brundtland, Gro Harlem .... Science V.3
– **Pakistan**
Bhutto, Benazir ...... Apr 95; Update 99; Update 02
Prinze, Freddie, Jr. .... Apr 00
Probst, Jeff .... Jan 01
producers
Barrymore, Drew .... Jan 01
Carter, Chris .... Author V.4
Chan, Jackie .... PerfArt V.1
Combs, Sean (Puff Daddy) .... Apr 98
Cousteau, Jacques .... Jan 93
Groppe, Laura .... Science V.5
Hillenburg, Stephen .... Author V.14
Jackson, Peter .... PerfArt V.2
Jones, Chuck .... Author V.12
Jones, Quincy .... PerfArt V.2
Lucas, George .... Apr 97; Update 02
Spielberg, Steven .... Jan 94
Whedon, Joss .... Author V.9
Williamson, Kevin .... Author V.6
Puerto Ricans
see also Hispanics
Lopez, Charlotte .... Apr 94
Martin, Ricky .... Jan 00
Novello, Antonia .... Apr 92
Puff Daddy
see Combs, Sean (Puff Daddy) ..... Apr 98
Puffy
see Combs, Sean (Puff Daddy) ..... Apr 98
Pullman, Philip .... Author V.9
Qaddafi, Muammar .... Apr 97
Qing, Dai
see Dai Qing .... WorLdr V.3
Queen Latifah .... Apr 92
Quesada, Vicente Fox
see Fox, Vicente .... Apr 03

Quintanilla, Selena
  see Selena Jan 96
Rabin, Yitzhak Oct 92; Update 93; Update 94; Update 95
Radcliffe, Daniel Jan 02
radio
  Hunter-Gault, Charlayne Jan 00
  Limbaugh, Rush Sep 95; Update 02
  Roberts, Cokie Apr 95
rappers
  see music
Raymond, Usher, IV
  see Usher PerfArt V.1
Reeve, Christopher Jan 97; Update 02
Reid Banks, Lynne Author V.2
religious leaders
  Aristide, Jean-Bertrand Jan 95; Update 01
  Chavis, Benjamin Jan 94; Update 94
  Dalai Lama Sep 98
  Farrakhan, Louis Jan 97
  Jackson, Jesse Sep 95; Update 01
  Pope John Paul II Oct 92; Update 94; Update 95
  Teresa, Mother Apr 98
Rennison, Louise Author V.10
Reno, Janet Sep 93; Update 98
representatives
  Abzug, Bella Sep 98
  Cheney, Dick Jan 02
  Gingrich, Newt Apr 95; Update 99
  Jordan, Barbara Apr 96
  Lewis, John Jan 03
  Schroeder, Pat Jan 97
Republican Party
  Baker, James Oct 92
  Bush, George Jan 92
  Bush, George W. Sep 00; Update 00; Update 01; Update 02
  Cheney, Dick Jan 02
  Gingrich, Newt Apr 95; Update 99
  Giuliani, Rudolph Sep 02
  Nixon, Richard Sep 94
Rice, Anne Author V.3
Rice, Condoleezza Apr 02
Rice, Jerry Apr 93
Richardson, Dot Sport V.2; Update 00
Richardson, Kevin
  see Backstreet Boys Jan 00
Ride, Sally Jan 92
Riley, Dawn Sport V.4
Rimes, LeAnn Jan 98
Rinaldi, Ann Author V.8
Ringgold, Faith Author V.2
Ripken, Cal, Jr. Sport V.1; Update 01
Risca, Viviana Sep 00
Rivera, Diego Artist V.1
Roba, Fatuma Sport V.3
Roberts, Cokie Apr 95
Roberts, Julia Sep 01
Robinson, David Sep 96
Robinson, Jackie Sport V.3
Robinson, Mary Sep 93
Robison, Emily
  see Dixie Chicks PerfArt V.1
rock climbing
  Allen, Tori Sport V.9
Rockwell, Norman Artist V.1
Roddick, Andy Jan 03
rodeo
  Murray, Ty Sport V.7
Rodman, Dennis Apr 96; Update 99
Rodriguez, Alex Sport V.6
Rodriguez, Eloy Science V.2
Romanians
  Dumitriu, Ioana Science V.3
  Nechita, Alexandra Jan 98
  Risca, Viviana Sep 00
Romero, John Science V.8
Roper, Dee Dee
  see Salt 'N' Pepa Apr 95
Rosa, Emily Sep 98
Rose, Pete Jan 92
Rowan, Carl Sep 01
Rowland, Kelly
  see Destiny's Child Apr 01
Rowling, J. K. Sep 99; Update 00; Update 01; Update 02
Roy, Patrick Sport V.7
royalty
  Diana, Princess of Wales Jul 92; Update 96; Update 97; Jan 98
  Haile Selassie WorLdr V.2
  Hassan II WorLdr V.2; Update 99
  Hussein, King Apr 99
Rubin, Jamie Science V.8
Rudolph, Wilma Apr 95
running
  Bailey, Donovan Sport V.2
  Boulmerka, Hassiba Sport V.1
  Freeman, Cathy Jan 01
  Griffith Joyner, Florence Sport V.1; Update 98

  Johnson, Michael . . . . Jan 97; Update 00
  Jones, Marion . . . . Sport V.5
  Lewis, Carl . . . . Sep 96; Update 97
  Ndeti, Cosmas . . . . Sep 95
  Pippig, Uta . . . . Sport V.1
  Roba, Fatuma . . . . Sport V.3
  Rudolph, Wilma . . . . Apr 95
  Runyan, Marla . . . . Apr 02
  Webb, Alan . . . . Sep 01
Runyan, Marla . . . . Apr 02
Russians
  Chagall, Marc . . . . Artist V.1
  Fedorov, Sergei . . . . Apr 94; Update 94
  Gorbachev, Mikhail . . . . . Jan 92; Update 96
  Nevelson, Louise . . . . Artist V.1
  Tartakovsky, Genndy . . . . Author V.11
  Yeltsin, Boris . . . . Apr 92; Update 93; Update 95; Update 96; Update 98; Update 00
Ryan, Nolan . . . . Oct 92; Update 93
Ryan, Pam Muñoz . . . . Author V.12
Ryder, Winona . . . . Jan 93
Rylant, Cynthia . . . . Author V.1
Sabin, Albert . . . . Science V.1
Sachar, Louis . . . . Author V.6
Sacks, Oliver . . . . Science V.3
Sadat, Anwar . . . . WorLdr V.2
Sagan, Carl . . . . Science V.1
sailing
  Riley, Dawn . . . . Sport V.4
Sakic, Joe . . . . Sport V.6
Salinger, J.D. . . . . Author V.2
Salk, Jonas . . . . Jan 94; Update 95
Salt 'N' Pepa . . . . Apr 95
Sampras, Pete . . . . Jan 97; Update 02
Sanborn, Ryne . . . . Sport V.8
Sanchez Vicario, Arantxa . . . . Sport V.1
Sanders, Barry . . . . Sep 95; Update 99
Sanders, Deion . . . . Sport V.1
Sapp, Warren . . . . Sport V.5
Saro-Wiwa, Ken . . . . WorLdr V.1
Satcher, David . . . . Sep 98
Saudi
  bin Laden, Osama . . . . Apr 02
Savimbi, Jonas . . . . WorLdr V.2
Scarry, Richard . . . . Sep 94
Schroeder, Pat . . . . Jan 97
Schulz, Charles M . . Author V.2; Update 00
Schwarzkopf, H. Norman . . . . Jan 92
Schwikert, Tasha . . . . Sport V.7
science competitions
  Cohen, Adam Ezra . . . . Apr 97
  Lisanti, Mariangela . . . . Sep 01
  Patterson, Ryan . . . . Science V.7
  Pine, Elizabeth Michele . . . . Jan 94
  Risca, Viviana . . . . Sep 00
  Rosa, Emily . . . . Sep 98
  Rubin, Jamie . . . . Science V.8
  Toro, Natalia . . . . Sep 99
  Vasan, Nina . . . . Science V.7
scientists
  Alvarez, Luis W. . . . . Science V.3
  Asimov, Isaac . . . . Jul 92
  Askins, Renee . . . . WorLdr V.1
  Attenborough, David . . . . Science V.4
  Ballard, Robert . . . . Science V.4
  Bardeen, John . . . . Science V.1
  Barton, Hazel . . . . Science V.6
  Berners-Lee, Tim . . . . Science V.7
  Bethe, Hans A. . . . . Science V.3
  Brundtland, Gro Harlem . . . . . . Science V.3
  Calderone, Mary S. . . . . Science V.3
  Carson, Ben . . . . Science V.4
  Carson, Rachel . . . . WorLdr V.1
  Collins, Francis . . . . Science V.6
  Córdova, France . . . . Science V.7
  Cray, Seymour . . . . Science V.2
  Earle, Sylvia . . . . Science V.1
  Elion, Gertrude . . . . Science V.6
  Engelbart, Douglas . . . . Science V.5
  Fauci, Anthony S. . . . . Science V.7
  Fossey, Dian . . . . Science V.1
  Galdikas, Biruté . . . . Science V.4
  Gayle, Helene . . . . Science V.8
  Gilbert, Walter . . . . Science V.2
  Goodall, Jane . . . . . . Science V.1; Update 02
  Gould, Stephen Jay . . . . Science V.2; Update 02
  Grandin, Temple . . . . Science V.3
  Gwaltney, John Langston . . . . . Science V.3
  Harris, Bernard . . . . Science V.3
  Hawking, Stephen . . . . Apr 92
  Healy, Bernadine . . . Science V.1; Update 01
  Hendrickson, Sue . . . . Science V.7
  Ho, David . . . . Science V.6
  Horner, Jack . . . . Science V.1
  Jackson, Shirley Ann . . . . Science V.2
  Jemison, Mae . . . . Oct 92
  Krim, Mathilde . . . . Science V.1
  Kurzweil, Raymond . . . . Science V.2

Leakey, Louis . . . . Science V.1
Leakey, Mary. . . . . Science V.1
Levi-Montalcini, Rita . . . . Science V.1
Love, Susan. . . . . Science V.3
Lowman, Meg. . . . . Science V.4
Lucid, Shannon . . . . Science V.2
Margulis, Lynn . . . . Sep 96
McClintock, Barbara . . . . Oct 92
Mead, Margaret . . . . Science V.2
Mittermeier, Russell A. . . . . WorLdr V.1
Moss, Cynthia . . . . WorLdr V.3
Ocampo, Adriana C. . . . . Science V.8
Ochoa, Severo . . . . Jan 94
Oppenheimer, J. Robert. . . . . . . Science V.1
Patrick, Ruth . . . . Science V.3
Pauling, Linus . . . . Jan 95
Ride, Sally. . . . . Jan 92
Rodriguez, Eloy. . . . . Science V.2
Sabin, Albert . . . . Science V.1
Sacks, Oliver . . . . Science V.3
Sagan, Carl . . . . Science V.1
Salk, Jonas . . . . Jan 94; Update 95
Satcher, David . . . . Sep 98
Tarter, Jill . . . . Science V.8
Thomas, Lewis . . . . Apr 94
Tuttle, Merlin. . . . . Apr 97
Villa-Komaroff, Lydia . . . . Science V.6
Warrick, Earl . . . . Science V.8
Watson, James D. . . . . Science V.1
Wilson, Edward O. . . . . Science V.8
Scieszka, Jon. . . . . Author V.9
Scottish
Muir, John. . . . . WorLdr V.3
screenwriters
Affleck, Ben . . . . Sep 99
Carter, Chris. . . . . Author V.4
Crichton, Michael . . . . Author V.5
Jackson, Peter . . . . PerfArt V.2
Mathison, Melissa . . . . Author V.4
Peet, Bill . . . . Author V.4
Whedon, Joss . . . . Author V.9
Williamson, Kevin. . . . . Author V.6
sculptors
see artists
Scurry, Briana . . . . Jan 00
Sealfon, Rebecca . . . . Sep 97
Seinfeld, Jerry. . . . . Oct 92; Update 98
Selena . . . . Jan 96
Seles, Monica. Jan 96
senators
Clinton, Hillary Rodham. . . . . Apr 93; Update 94; Update 95; Update 96; Update 99; Update 00; Update 01
Dole, Bob . . . . Jan 96; Update 96
Glenn, John . . . . Jan 99
Gore, Al . . . . . Jan 93; Update 96; Update 97; Update 98; Update 99; Update 00; Update 01
McCain, John . . . . Apr 00
Nelson, Gaylord. . . . . WorLdr V.3
Nixon, Richard . . . . Sep 94
Sendak, Maurice. . . . . Author V.2
Senegalese
Senghor, Léopold Sédar . . . . . . WorLdr V.2
Senghor, Léopold Sédar . . . . . . WorLdr V.2
Serbian
Milosevic, Slobodan . . . Sep 99; Update 00; Update 01; Update 02
Seuss, Dr. . . . . Jan 92
Shabazz, Betty . . . . Apr 98
Shakira . . . . PerfArt V.1
Shakur, Tupac . . . . Apr 97
Shatner, William . . . . Apr 95
Shea, Jim, Jr. . . . . Sport V.8
Shula, Don . . . . Apr 96
Silva, Fabiola da
see da Silva, Fabiola . . . . Sport V.9
Silverstein, Shel . . . . Author V.3; Update 99
Simmons, Ruth . . . . Sep 02
Sinatra, Frank . . . . Jan 99
singers
see music
Siskel, Gene . . . . Sep 99
skateboarding
Hawk, Tony. . . . . Apr 01
skating (ice)
Baiul, Oksana . . . . Apr 95
Blair, Bonnie . . . . Apr 94; Update 95
Harding, Tonya . . . . Sep 94
Hughes, Sarah . . . . Jan 03
Jansen, Dan. . . . . Apr 94
Kerrigan, Nancy . . . . Apr 94
Kwan, Michelle. . . . . . Sport V.3; Update 02
Lipinski, Tara. Apr 98
Ohno, Apolo. . . . . Sport V.8
Yamaguchi, Kristi . . . . Apr 92
skating (in-line)
da Silva, Fabiola . . . . Sport V.9

skeleton
  Shea, Jim, Jr. .... Sport V.8
skiing
  Amman, Simon .... Sport V.8
  Bahrke, Shannon .... Sport V.8
  Moseley, Jonny .... Sport V.8
  Street, Picabo .... Sport V.3
Sleator, William .... Author V.11
sled-dog racing
  Butcher, Susan .... Sport V.1
  Zirkle, Aliy .... Sport V.6
Small, David .... Author V.10
Smith, Emmitt .... Sep 94
Smith, Will .... Sep 94
Smyers, Karen .... Sport V.4
Snicket, Lemony .... Author V.12
snowboarding
  Clark, Kelly .... Sport V.8
  Dakides, Tara .... Sport V.7
  Klug, Chris .... Sport V.8
soccer
  Chastain, Brandi ..... Sport V.4; Update 00
  Hamm, Mia ..... Sport V.2; Update 00
  Lalas, Alexi .... Sep 94
  Mathis, Clint .... Apr 03
  Pelé .... Sport V.1
  Scurry, Briana .... Jan 00
softball
  Fernandez, Lisa .... Sport V.5
  Richardson, Dot ..... Sport V.2; Update 00
Somalian
  Aidid, Mohammed Farah ..... WorLdr V.2
Sones, Sonya .... Author V.11
Soren, Tabitha .... Jan 97
Sorenstam, Annika .... Sport V.6
Sosa, Sammy .... Jan 99; Update 99
Soto, Gary .... Author V.5
South Africans
  de Klerk, F.W. .... Apr 94; Update 94
  Mandela, Nelson .... Jan 92; Update 94; Update 01
  Mandela, Winnie .... WorLdr V.2
South Korean
  Pak, Se Ri .... Sport V.4
Spaniards
  Domingo, Placido .... Sep 95
  Garcia, Sergio .... Sport V.7
  Iglesias, Enrique .... Jan 03
  Sanchez Vicario, Arantxa .... Sport V.1
Speare, Elizabeth George .... Sep 95
Spears, Britney .... Jan 01
spelling bee competition
  Andrews, Ned .... Sep 94
  Guey, Wendy .... Sep 96
  Hooper, Geoff .... Jan 94
  Maxwell, Jody-Anne .... Sep 98
  Sealfon, Rebecca .... Sep 97
  Thampy, George .... Sep 00
Spelman, Lucy .... Science V.6
Spencer, Diana
  see Diana, Princess of Wales .... Jul 92; Update 96; Update 97; Jan 98
Spielberg, Steven .... Jan 94; Update 94; Update 95
Spinelli, Jerry .... Apr 93
Spock, Dr. Benjamin ..... Sep 95; Update 98
sports
  Aaron, Hank .... Sport V.1
  Abdul-Jabbar, Kareem .... Sport V.1
  Agassi, Andre .... Jul 92
  Aikman, Troy .... Apr 95; Update 01
  Ali, Muhammad .... Sport V.2
  Allen, Marcus .... Sep 97
  Allen, Tori .... Sport V.9
  Ammann, Simon .... Sport V.8
  Andretti, Mario .... Sep 94
  Armstrong, Lance ..... Sep 00; Update 00; Update 01; Update 02
  Ashe, Arthur .... Sep 93
  Bahrke, Shannon .... Sport V.8
  Bailey, Donovan .... Sport V.2
  Baiul, Oksana .... Apr 95
  Barkley, Charles .... Apr 92; Update 02
  Beachley, Layne .... Sport V.9
  Bird, Larry .... Jan 92; Update 98
  Bird, Sue .... Sport V.9
  Blair, Bonnie .... Apr 94
  Bonds, Barry .... Jan 03
  Boulmerka, Hassiba .... Sport V.1
  Brady, Tom .... Sport V.7
  Bryant, Kobe .... Apr 99
  Butcher, Susan .... Sport V.1
  Capriati, Jennifer .... Sport V.6
  Carter, Vince .... Sport V.5; Update 01
  Chamberlain, Wilt .... Sport V.4
  Chastain, Brandi ..... Sport V.4; Update 00
  Clark, Kelly .... Sport V.8
  Dakides, Tara .... Sport V.7
  Daniel, Beth .... Sport V.1
  da Silva, Fabiola .... Sport V.9
  Davenport, Lindsay .... Sport V.5
  Dayne, Ron .... Apr 00

Devers, Gail . . . . Sport V.2
Dragila, Stacy . . . . Sport V.6
Driscoll, Jean . . . . Sep 97
Dumars, Joe . . . . Sport V.3; Update 99
Dunlap, Alison . . . . Sport V.7
Earnhardt, Dale . . . . Apr 01
Elway, John . . . . Sport V.2; Update 99
Evans, Janet . . . . Jan 95
Evert, Chris . . . . Sport V.1
Ewing, Patrick . . . . Jan 95; Update 02
Favre, Brett . . . . Sport V.2
Fedorov, Sergei . . . . Apr 94; Update 94
Fernandez, Lisa . . . . Sport V.5
Flowers, Vonetta . . . . Sport V.8
Freeman, Cathy . . . . Jan 01
Fu Mingxia . . . . Sport V.5
Garcia, Sergio . . . . Sport V.7
Garnett, Kevin . . . . Sport V.6
George, Eddie . . . . Sport V.6
Gordon, Jeff . . . . Apr 99
Graf, Steffi . . . . Jan 92; Update 01
Granato, Cammi . . . . Sport V.8
Gretzky, Wayne . . . . Jan 92; Update 93; Update 99
Griese, Brian . . . . Jan 02
Griffey, Ken, Jr. . . . . Sport V.1
Griffith Joyner, Florence . . . . Sport V.1; Update 98
Hamm, Mia . . . . Sport V.2; Update 00
Harbaugh, Jim . . . . Sport V.3
Hardaway, Anfernee "Penny" . . . Sport V.2
Harding, Tonya . . . . Sep 94
Hasek, Dominik . . . . Sport V.3
Hawk, Tony . . . . Apr 01
Hernandez, Livan . . . . Apr 98
Hill, Grant . . . . Sport V.1
Hingis, Martina . . . . Sport V.2
Hogan, Hulk . . . . Apr 92
Holdsclaw, Chamique . . . . Sep 00
Howe, Gordie . . . . Sport V.2
Hughes, Sarah . . . . Jan 03
Iverson, Allen . . . . Sport V.7
Jackson, Bo . . . . Jan 92; Update 93
Jagr, Jaromir . . . . Sport V.5
Jansen, Dan . . . . Apr 94
Jeter, Derek . . . . Sport V.4
Johnson, Jimmy . . . . Jan 98
Johnson, Magic . . . . Apr 92; Update 02
Johnson, Michael . . . . Jan 97; Update 00
Johnson, Randy . . . . Sport V.9
Jones, Marion . . . . Sport V.5
Jordan, Michael . . . . Jan 92; Update 93; Update 94; Update 95; Update 99; Update 01
Joyner-Kersee, Jackie . . . . Oct 92; Update 96; Update 97; Update 98
Kerrigan, Nancy . . . . Apr 94
Kidd, Jason . . . . Sport V.9
Kiraly, Karch . . . . Sport V.4
Klug, Chris . . . . Sport V.8
Kwan, Michelle . . . . Sport V.3; Update 02
Lalas, Alexi . . . . Sep 94
Lee, Jeanette . . . . Apr 03
Lemieux, Mario . . . . Jul 92; Update 93
LeMond, Greg . . . . Sport V.1
Lewis, Carl . . . . Sep 96; Update 97
Lidstrom, Nicklas . . . . Sep 03
Lipinski, Tara . . . . Apr 98
Lobo, Rebecca . . . . Sport V.3
Lowe, Alex . . . . Sport V.4
Madden, John . . . . Sep 97
Maddux, Greg . . . . Sport V.3
Manning, Peyton . . . . Sep 00
Mantle, Mickey . . . . Jan 96
Marino, Dan . . . . Apr 93; Update 00
Martinez, Pedro . . . . Sport V.5
Mathis, Clint . . . . Apr 03
McGwire, Mark . . . . Jan 99; Update 99
McNabb, Donovan . . . . Apr 03
Messier, Mark . . . . Apr 96
Miller, Shannon . . . . Sep 94; Update 96
Mirra, Dave . . . . Sep 02
Moceanu, Dominique . . . . Jan 98
Montana, Joe . . . . Jan 95; Update 95
Moseley, Jonny . . . . Sport V.8
Moss, Randy . . . . Sport V.4
Muldowney, Shirley . . . . Sport V.7
Murray, Ty . . . . Sport V.7
Navratilova, Martina . . . . Jan 93; Update 94
Ndeti, Cosmas . . . . Sep 95
Nicklaus, Jack . . . . Sport V.2
Ohno, Apolo . . . . Sport V.8
Olajuwon, Hakeem . . . . Sep 95
O'Neal, Shaquille . . . . Sep 93
Otto, Sylke . . . . Sport V.8
Pak, Se Ri . . . . Sport V.4
Payton, Walter . . . . Jan 00
Pelé . . . . Sport V.1
Petty, Richard . . . . Sport V.2
Pippen, Scottie . . . . Oct 92
Pippig, Uta . . . . Sport V.1
Rice, Jerry . . . . Apr 93

Richardson, Dot . . . . . Sport V.2; Update 00
Riley, Dawn . . . . Sport V.4
Ripken, Cal, Jr. . . . . . . Sport V.1; Update 01
Roba, Fatuma . . . . Sport V.3
Robinson, David . . . . Sep 96
Robinson, Jackie . . . . Sport V.3
Roddick, Andy . . . . Jan 03
Rodman, Dennis . . . . Apr 96; Update 99
Rodriguez, Alex . . . . Sport V.6
Rose, Pete . . . . Jan 92
Roy, Patrick . . . . Sport V.7
Rudolph, Wilma . . . . Apr 95
Runyan, Marla . . . . Apr 02
Ryan, Nolan . . . . Oct 92; Update 93
Sakic, Joe . . . . Sport V.6
Sampras, Pete . . . . Jan 97; Update 02
Sanchez Vicario, Arantxa . . . . Sport V.1
Sanders, Barry . . . . Sep 95; Update 99
Sanders, Deion . . . . Sport V.1
Sapp, Warren . . . . Sport V.5
Schwikert, Tasha . . . . Sport V.7
Scurry, Briana . . . . Jan 00
Seles, Monica . . . . Jan 96
Shea, Jim, Jr. . . . . Sport V.8
Shula, Don . . . . Apr 96
Smith, Emmitt . . . . Sep 94
Smyers, Karen . . . . Sport V.4
Sorenstam, Annika . . . . Sport V.6
Sosa, Sammy . . . . Jan 99; Update 99
Stewart, Kordell . . . . Sep 98
Stewart, Tony . . . . Sport V.9
Stiles, Jackie . . . . Sport V.6
Stockton, John . . . . Sport V.3
Street, Picabo . . . . Sport V.3
Summitt, Pat . . . . Sport V.3
Swoopes, Sheryl . . . . Sport V.2
Thompson, Jenny . . . . Sport V.5
Van Dyken, Amy . . . . Sport V.3; Update 00
Ventura, Jesse . . . . Apr 99; Update 02
Vernon, Mike . . . . Jan 98; Update 02
Vick, Michael . . . . Sport V.9
Ward, Charlie . . . . Apr 94
Warner, Kurt . . . . Sport V.4
Webb, Alan . . . . Sep 01
Webb, Karrie . . . . Sport V.5; Update 01;
  Update 02
Weinke, Chris . . . . Apr 01
White, Reggie . . . . Jan 98
Williams, Serena . . . . Sport V.4; Update 00;
  Update 02
Williams, Ted . . . . Sport V.9
Williams, Venus . . . . Jan 99; Update 00;
  Update 01; Update 02
Willingham, Tyrone . . . . Sep 02
Winfield, Dave . . . . Jan 93
Woods, Tiger . . . . Sport V.1; Update 00;
  Sport V.6
Yamaguchi, Kristi . . . . Apr 92
Yao Ming . . . . Sep 03
Yelas, Jay . . . . Sport V.9
Young, Steve . . . . Jan 94; Update 00
Yzerman, Steve . . . . Sport V.2
Zirkle, Aliy . . . . Sport V.6
Zmeskal, Kim . . . . Jan 94
Stachowski, Richie . . . . Science V.3
Stanford, John . . . . Sep 99
Stefani, Gwen . . . . Sep 03
Steinem, Gloria . . . . Oct 92
Stern, Isaac . . . . PerfArt V.1
Stewart, Kordell . . . . Sep 98
Stewart, Patrick . . . . Jan 94
Stewart, Tony . . . . Sport V.9
Stiles, Jackie . . . . Sport V.6
Stiles, Julia . . . . PerfArt V.2
Stine, R.L. . . . . Apr 94
Stockman, Shawn
  see Boyz II Men . . . . Jan 96
Stockton, John . . . . Sport V.3
Strasser, Todd . . . . Author V.7
Street, Picabo . . . . Sport V.3
Strug, Kerri . . . . Sep 96
Summitt, Pat . . . . Sport V.3
Supreme Court
  Blackmun, Harry . . . . Jan 00
  Burger, Warren . . . . Sep 95
  Ginsburg, Ruth Bader . . . . Jan 94
  Marshall, Thurgood . . . . . Jan 92; Update 93
  O'Connor, Sandra Day . . . . Jul 92
  Thomas, Clarence . . . . Jan 92
surfer
  Beachley, Layne . . . . Sport V.9
Suzuki, Shinichi . . . . Sep 98
Swanson, Janese . . . . Science V.4
Swedish
  Lidstrom, Nicklas . . . . Sep 03
  Lindgren, Astrid . . . . Author V.13
  Sorenstam, Annika . . . . Sport V.6
swimming
  Evans, Janet . . . . Jan 95; Update 96
  Thompson, Jenny . . . . Sport V.5
  Van Dyken, Amy . . . . Sport V.3; Update 00

Swiss
  Ammann, Simon .... Sport V.8
Swoopes, Sheryl .... Sport V.2
Taiwanese
  Ho, David .... Science V.6
Tan, Amy .... Author V.9
Tanzanian
  Nyerere, Julius Kambarage ... WorLdr V.2; Update 99
Tarbox, Katie .... Author V.10
Tartakovsky, Genndy .... Author V.11
Tartar
  Nureyev, Rudolph .... Apr 93
Tarter, Jill .... Science V.8
Tarvin, Herbert .... Apr 97
Taylor, Mildred D. .... Author V.1; Update 02
Taymor, Julie .... PerfArt V.1
teachers
  see educators
television
  Alba, Jessica .... Sep 01
  Allen, Tim .... Apr 94; Update 99
  Alley, Kirstie .... Jul 92
  Amanpour, Christiane .... Jan 01
  Anderson, Gillian .... Jan 97
  Aniston, Jennifer .... Apr 99
  Arnold, Roseanne .... Oct 92
  Attenborough, David .... Science V.4
  Banks, Tyra .... PerfArt V.2
  Bergen, Candice .... Sep 93
  Bialik, Mayim .... Jan 94
  Blanchard, Rachel .... Apr 97
  Bledel, Alexis .... Jan 03
  Brandis, Jonathan .... Sep 95
  Brandy .... Apr 96
  Bryan, Zachery Ty .... Jan 97
  Burke, Chris .... Sep 93
  Burns, Ken .... Jan 95
  Bynes, Amanda .... Sep 03
  Cameron, Candace .... Apr 95
  Campbell, Neve .... Apr 98
  Candy, John .... Sep 94
  Carter, Chris .... Author V.4
  Carvey, Dana .... Jan 93
  Chung, Connie .... Jan 94; Update 95; Update 96
  Clarkson, Kelly .... Jan 03
  Cosby, Bill .... Jan 92
  Cousteau, Jacques .... Jan 93
  Crawford, Cindy .... Apr 93
  Crichton, Michael .... Author V.5
  Daly, Carson .... Apr 00
  Doherty, Shannen ..... Apr 92; Update 94
  Duchovny, David .... Apr 96
  Duff, Hilary .... Sep 02
  Ellerbee, Linda .... Apr 94
  Fuentes, Daisy .... Jan 94
  Garth, Jennie .... Apr 96
  Gellar, Sarah Michelle .... Jan 99
  Gilbert, Sara .... Apr 93
  Goldberg, Whoopi .... Apr 94
  Goodman, John .... Sep 95
  Groening, Matt .... Jan 92
  Gumbel, Bryant .... Apr 97
  Guy, Jasmine .... Sep 93
  Hart, Melissa Joan .... Jan 94
  Hewitt, Jennifer Love .... Sep 00
  Holmes, Katie .... Jan 00
  Hunter-Gault, Charlayne .... Jan 00
  Irwin, Steve .... Science V.7
  Jennings, Peter .... Jul 92
  Jones, Quincy .... PerfArt V.2
  Leno, Jay .... Jul 92
  Letterman, David .... Jan 95
  Lewis, Shari .... Jan 99
  Limbaugh, Rush .... Sep 95; Update 02
  Locklear, Heather .... Jan 95
  López, George .... PerfArt V.2
  Mac, Bernie .... PerfArt V.1
  Madden, John .... Sep 97
  Muniz, Frankie .... Jan 01
  Nye, Bill .... Science V.2
  O'Donnell, Rosie ...... Apr 97; Update 02
  Oleynik, Larisa .... Sep 96
  Olsen, Ashley .... Sep 95
  Olsen, Mary Kate .... Sep 95
  Pauley, Jane .... Oct 92
  Perry, Luke .... Jan 92
  Priestley, Jason .... Apr 92
  Probst, Jeff .... Jan 01
  Roberts, Cokie .... Apr 95
  Sagan, Carl .... Science V.1
  Seinfeld, Jerry .... Oct 92; Update 98
  Shatner, William .... Apr 95
  Siskel, Gene .... Sep 99
  Smith, Will .... Sep 94
  Soren, Tabitha .... Jan 97
  Stewart, Patrick .... Jan 94
  Tartakovsky, Genndy .... Author V.11
  Thiessen, Tiffani-Amber .... Jan 96
  Thomas, Jonathan Taylor .... Apr 95

Vidal, Christina . . . . PerfArt V.1
Walters, Barbara . . . . Sep 94
Watson, Barry . . . . Sep 02
Wayans, Keenen Ivory . . . . Jan 93
Whedon, Joss . . . . Author V.9
White, Jaleel . . . . Jan 96
Williams, Robin. . . . . Apr 92
Williamson, Kevin. . . . . Author V.6
Winfrey, Oprah . . . . Apr 92; Update 00
Zamora, Pedro . . . . Apr 95
tennis
Agassi, Andre . . . . Jul 92
Ashe, Arthur . . . . Sep 93
Capriati, Jennifer . . . . Sport V.6
Davenport, Lindsay . . . . Sport V.5
Evert, Chris . . . . Sport V.1
Graf, Steffi. . . . . Jan 92; Update 01
Hingis, Martina . . . . Sport V.2
Navratilova, Martina . . . . Jan 93; Update 94
Roddick, Andy . . . . Jan 03
Sampras, Pete. . . . . Jan 97; Update 02
Sanchez Vicario, Arantxa . . . . Sport V.1
Seles, Monica . . . . Jan 96
Williams, Serena . . . . Sport V.4; Update 00; Update 02
Williams, Venus . . . . Jan 99; Update 00; Update 01; Update 02
Tenzin Gyatso
see Dalai Lama . . . . Sep 98
Teresa, Mother . . . . Apr 98
Thampy, George. . . . . Sep 00
Thiessen, Tiffani-Amber . . . . Jan 96
Thomas, Clarence . . . . Jan 92
Thomas, Dave. . . . . Apr 96; Update 02
Thomas, Jonathan Taylor . . . . Apr 95
Thomas, Lewis . . . . Apr 94
Thompson, Jenny . . . . Sport V.5
Tibetan
Dalai Lama . . . . Sep 98
Timberlake, Justin
see *N Sync. . . . . Jan 01
Tolan, Stephanie S. . . . . Author V.14
Tolkien, J.R.R. . . . . Jan 02
Tompkins, Douglas . . . . WorLdr V.3
Toro, Natalia. Sep 99
track
Bailey, Donovan . . . . Sport V.2
Devers, Gail . . . . Sport V.2
Dragila, Stacy . . . . Sport V.6
Griffith Joyner, Florence . . . . Sport V.1; Update 98
Freeman, Cathy . . . . Jan 01
Johnson, Michael . . . . Jan 97; Update 00
Jones, Marion . . . . Sport V.5
Joyner-Kersee, Jackie . . . . . . Oct 92; Update 96; Update 97; Update 98
Lewis, Carl . . . . Sep 96; Update 97
Rudolph, Wilma . . . . Apr 95
Runyan, Marla . . . . Apr 02
Travers, P.L. . . . . Author V.2
triathalon
Smyers, Karen . . . . Sport V.4
Trinidadian
Guy, Rosa . . . . Author V.9
Tubman, William V. S. . . . . WorLdr V.2
Tucker, Chris . . . . Jan 01
Tuttle, Merlin . . . . Apr 97
Twain, Shania . . . . Apr 99
Uchida, Mitsuko . . . . Apr 99
Ugandan
Amin, Idi . . . . WorLdr V.2
Ukrainians
Baiul, Oksana . . . . Apr 95
Stern, Isaac. . . . . PerfArt V.1
United Nations
– **Ambassadors to**
Albright, Madeleine . . . . Apr 97
Bush, George . . . . Jan 92
– **Secretaries General**
Annan, Kofi. . . . . Jan 98; Update 01
Boutros-Ghali, Boutros . . . . Apr 93; Update 98
United States
– **Attorney General**
Reno, Janet. . . . . Sep 93; Update 98
– **Centers for Disease Control**
Gayle, Helene . . . . Science V.8
– **First Ladies**
Bush, Barbara . . . . Jan 92
Bush, Laura . . . . Apr 03
Clinton, Hillary Rodham . . . . Apr 93; Update 94; Update 95; Update 96; Update 99; Update 00; Update 01
– **Joint Chiefs of Staff, Chairman**
Powell, Colin . . . . Jan 92; Update 93; Update 95; Update 01
– **National Institutes of Health**
Collins, Francis . . . . Science V.6
Fauci, Anthony S. . . . . Science V.7
Healy, Bernadine . . . . Science V.1; Update 01

– National Security Advisor
Rice, Condoleezza . . . . Apr 02
– Nuclear Regulatory Commission
Jackson, Shirley Ann . . . . Science V.2
– Presidents
Bush, George . . . . Jan 92
Bush, George W. . . . . . Sep 00; Update 00; Update 01; Update 02
Carter, Jimmy . . . . Apr 95; Update 02
Clinton, Bill . . . . Jul 92; Update 94; Update 95; Update 96; Update 97; Update 98; Update 99; Update 00; Update 01
Nixon, Richard . . . . Sep 94
– Secretary of Commerce
Brown, Ron . . . . Sep 96
– Secretary of Defense
Cheney, Dick . . . . Jan 02
– Secretary of Housing and Urban Development
Cisneros, Henry . . . . Sep 93
– Secretary of Interior
Babbitt, Bruce . . . . Jan 94
– Secretary of Labor
Dole, Elizabeth Hanford . . . . Jul 92; Update 96; Update 99
– Secretaries of State
Albright, Madeleine . . . . Apr 97
Baker, James . . . . Oct 92
– Secretary of Transportation
Dole, Elizabeth . . . . Jul 92; Update 96; Update 99
– Secretary of Treasury
Baker, James . . . . Oct 92
– Senate Majority Leader
Dole, Bob . . . . Jan 96; Update 96
– Speaker of the House of Representatives
Gingrich, Newt . . . . Apr 95; Update 99
– Supreme Court Justices
Blackmun, Harry . . . . Jan 00
Burger, Warren . . . . Sep 95
Ginsburg, Ruth Bader . . . . Jan 94
Marshall, Thurgood . . . Jan 92; Update 93
O'Connor, Sandra Day . . . . Jul 92
Thomas, Clarence . . . . Jan 92
– Surgeons General
Carmona, Richard . . . . Science V.8
Novello, Antonia . . . . . Apr 92; Update 93
Satcher, David . . . . Sep 98
– Vice-Presidents
Bush, George . . . . Jan 92
Cheney, Dick . . . . Jan 02
Gore, Al . . . . Jan 93; Update 96; Update 97; Update 98; Update 99; Update 00; Update 01
Nixon, Richard . . . . Sep 94
Usher . . . . PerfArt V.1
Van Allsburg, Chris . . . . Apr 92
Van Draanen, Wendelin . . . . . . Author V.11
Van Dyken, Amy . . . . . Sport V.3; Update 00
Van Meter, Vicki . . . . Jan 95
Vasan, Nina . . . . Science V.7
Ventura, Jesse . . . . Apr 99; Update 02
Vernon, Mike . . . . Jan 98; Update 02
veterinarians
Herriot, James . . . . Author V.1
Spelman, Lucy . . . . Science V.6
Vice-Presidents
Bush, George . . . . Jan 92
Cheney, Dick . . . . Jan 02
Gore, Al . . . . Jan 93; Update 96; Update 97; Update 98; Update 99; Update 00; Update 01
Nixon, Richard . . . . Sep 94
Vick, Michael . . . . Sport V.9
Vidal, Christina . . . . PerfArt V.1
Villa-Komaroff, Lydia . . . . Science V.6
Vincent, Mark
see Diesel, Vin . . . . Jan 03
Voigt, Cynthia . . . . Oct 92
volleyball
Kiraly, Karch . . . . Sport V.4
Vonnegut, Kurt, Jr. . . . . Author V.1
Wa, Ka Hsaw
see Ka Hsaw Wa . . . . WorLdr V.3
Walters, Barbara . . . . Sep 94
Wang, An . . . . Science V.2
Ward, Charlie . . . . Apr 94
Ward, Lloyd D. . . . . Jan 01
Warhol, Andy . . . . Artist V.1
Warner, Kurt . . . . Sport V.4
Warrick, Earl . . . . Science V.8
Washington, Denzel . . . . Jan 93; Update 02
Watson, Barry . . . . Sep 02
Watson, Emma . . . . Apr 03
Watson, James D. . . . . Science V.1
Watson, Paul . . . . WorLdr V.1
Watterson, Bill . . . . Jan 92
Wayans, Keenen Ivory . . . . Jan 93
Webb, Alan . . . . Sep 01
Webb, Karrie . . . . Sport V.5; Update 01; Update 02

Weinke, Chris .... Apr 01
Werbach, Adam .... WorLdr V.1
Whedon, Joss .... Author V.9
White, E.B. .... Author V.1
White, Jaleel .... Jan 96
White, Reggie .... Jan 98
White, Ruth .... Author V.11
Whitestone, Heather .... Apr 95; Update 02
Whitman, Meg .... Sep 03
Wilder, Laura Ingalls .... Author V.3
WilderBrathwaite, Gloria ..... Science V.7
Williams, Garth .... Author V.2
Williams, Michelle
  see Destiny's Child .... Apr 01
Williams, Robin .... Apr 92
Williams, Serena .... Sport V.4; Update 00; Update 02
Williams, Ted .... Sport V.9
Williams, Venus .... Jan 99; Update 00; Update 01; Update 02
Williamson, Kevin .... Author V.6
Willingham, Tyrone .... Sep 02
Wilson, August .... Author V.4
Wilson, Edward O. .... Science V.8
Wilson, Mara .... Jan 97
Winans, CeCe .... Apr 00
Winfield, Dave .... Jan 93
Winfrey, Oprah .... Apr 92; Update 00
Winslet, Kate .... Sep 98
Witherspoon, Reese .... Apr 03
Wojtyla, Karol Josef
  see John Paul II .... Oct 92; Update 94; Update 95
Wolf, Hazel .... WorLdr V.3
Wolff, Virginia Euwer .... Author V.13
Wood, Elijah .... Apr 02
Woods, Tiger .... Sport V.1; Update 00; Sport V.6
Woodson, Jacqueline .... Author V.7; Update 01
World Wide Web
  see **Internet**
Wortis, Avi
  see Avi .... Jan 93
Wozniak, Steve .... Science V.5
Wrede, Patricia C. .... Author V.7
wrestling
  Hogan, Hulk .... Apr 92
  Ventura, Jesse .... Apr 99; Update 02
Wright, Frank Lloyd .... Artist V.1
Wright, Richard .... Author V.5
Yamaguchi, Kristi .... Apr 92
Yao Ming .... Sep 03
Yelas, Jay .... Sport V.9
Yeltsin, Boris .... Apr 92; Update 93; Update 95; Update 96; Update 98; Update 00
Yep, Laurence .... Author V.5
Yolen, Jane .... Author V.7
Young, Steve .... Jan 94; Update 00
Yzerman, Steve .... Sport V.2
Zairian
  Mobutu Sese Seko .... WorLdr V.2; Update 97
Zambian
  Kaunda, Kenneth .... WorLdr V.2
Zamora, Pedro .... Apr 95
Zimbabwean
  Mugabe, Robert .... WorLdr V.2
Zindel, Paul .... Author V.1; Update 02
Zirkle, Aliy .... Sport V.6
Zmeskal, Kim .... Jan 9

Places of Birth Index

The following index lists the places of birth for the individuals profiled in *Biography Today*. Places of birth are entered under state, province, and/or country.

Alabama
- Aaron, Hank – *Mobile* ... Sport V.1
- Allen, Tori – *Auburn* ... Sport V.9
- Barkley, Charles – *Leeds* ... Apr 92
- Flowers, Vonetta – *Birmingham* ... Sport V.8
- Fuller, Millard – *Lanett* ... Apr 03
- Hamm, Mia – *Selma* ... Sport V.2
- Hurston, Zora Neale – *Notasulga* ... Author V.6
- Jackson, Bo – *Bessemer* ... Jan 92
- Jemison, Mae – *Decatur* ... Oct 92
- Johnson, Angela – *Tuskegee* ... Author V.6
- Johnson, Lonnie – *Mobile* ... Science V.4
- Lee, Harper – *Monroeville* ... Author V.9
- Lewis, Carl – *Birmingham* ... Sep 96
- Lewis, John – *Pike County* ... Jan 03
- Parks, Rosa – *Tuskegee* ... Apr 92
- Rice, Condoleezza – *Birmingham* ... Apr 02
- Satcher, David – *Anniston* ... Sep 98
- Whitestone, Heather – *Dothan* ... Apr 95
- Wilson, Edward O. – *Birmingham* ... Science V.8

Alaska
- Brooks, Vincent – *Anchorage* ... Sep 03

Algeria
- Boulmerka, Hassiba – *Constantine* ... Sport V.1

Angola
- Savimbi, Jonas – *Munhango* ... WorLdr V.2

Arizona
- Chavez, Cesar – *Yuma* ... Sep 93
- Chavez, Julz – *Yuma* ... Sep 02
- Farmer, Nancy – *Phoenix* ... Author V.6
- Morrison, Sam – *Flagstaff* ... Sep 97
- Murray, Ty – *Phoenix* ... Sport V.7
- Strug, Kerri – *Tucson* ... Sep 96

Arkansas
- Bates, Daisy – *Huttig* ... Apr 00
- Clinton, Bill – *Hope* ... Jul 92
- Clinton, Chelsea – *Little Rock* ... Apr 96
- Grisham, John – *Jonesboro* ... Author V.1
- Johnson, John – *Arkansas City* ... Jan 97
- Pippen, Scottie – *Hamburg* ... Oct 92

Australia
- Beachley, Layne – *Sydney* ... Sport V.9
- Freeman, Cathy – *Mackay, Queensland* ... Jan 01
- Irwin, Steve – *Victoria* ... Science V.7
- Norman, Greg – *Mt. Isa, Queensland* Jan 94
- Travers, P.L. – *Maryborough, Queensland* ... Author V.2
- Webb, Karrie – *Ayr, Queensland* ... Sport V.5

Bosnia-Herzogovina
- Filipovic, Zlata – *Sarajevo* ... Sep 94

Brazil
- da Silva, Fabiola – *Sao Paulo* ... Sport V.9
- Mendes, Chico – *Xapuri, Acre* ... WorLdr V.1
- Pelé – *Tres Coracoes, Minas Gerais* ... Sport V.1

Bulgaria
- Christo – *Gabrovo* ... Sep 96

Burma
- Aung San Suu Kyi – *Rangoon* ... Apr 96
- Ka Hsaw Wa – *Rangoon* ... WorLdr V.3

California
- Abdul, Paula – *Van Nuys* ... Jan 92
- Adams, Ansel – *San Francisco* ... Artist V.1
- Affleck, Ben – *Berkeley* ... Sep 99
- Aikman, Troy – *West Covina* ... Apr 95
- Alba, Jessica – *Pomona* ... Sep 01
- Allen, Marcus – *San Diego* ... Sep 97
- Alvarez, Luis W. – *San Francisco* ... Science V.3
- Aniston, Jennifer – *Sherman Oaks* ... Apr 99
- Babbitt, Bruce – *Los Angeles* ... Jan 94
- Bahrke, Shannon – *Tahoe City* ... Sport V.8
- Banks, Tyra – *Los Angeles* ... PerfArt V.2
- Barrymore, Drew – *Los Angeles* ... Jan 01
- Bergen, Candice – *Beverly Hills* ... Sep 93

Bialik, Mayim – *San Diego* . . . Jan 94
Bonds, Barry – *Riverside* . . . Jan 03
Brady, Tom – *San Mateo* . . . Sport V.7
Breathed, Berke – *Encino* . . . Jan 92
Brower, David – *Berkeley* . . . WorLdr V.1
Bynes, Amanda – *Thousand Oaks* . . . Sep 03
Cameron, Candace . . . Apr 95
Carter, Chris – *Bellflower* . . . Author V.4
Chastain, Brandi – *San Jose* . . . Sport V.4
Coolio – *Los Angeles* . . . Sep 96
Dakides, Tara – *Mission Viejo* . . . Sport V.7
Davenport, Lindsay
  – *Palos Verdes* . . . Sport V.5
DiCaprio, Leonardo – *Hollywood* . . . Apr 98
Dragila, Stacy – *Auburn* . . . Sport V.6
Evans, Janet – *Fullerton* . . . Jan 95
Fernandez, Lisa – *Long Beach* . . . Sport V.5
Fielder, Cecil – *Los Angeles* . . . Sep 93
Fields, Debbi – *East Oakland* . . . Jan 96
Fossey, Dian – *San Francisco* . . . Science V.1
Freedman, Russell
  – *San Francisco* . . . Author V.14
Garcia, Jerry – *San Francisco* . . . Jan 96
Gilbert, Sara – *Santa Monica* . . . Apr 93
Gordon, Jeff – *Vallejo* . . . Apr 99
Griffith Joyner, Florence – *Los Angeles* . . . Sport V.1
Hammer – *Oakland* . . . Jan 92
Hanks, Tom – *Concord* . . . Jan 96
Hawk, Tony – *San Diego* . . . Apr 01
Jackson, Shirley – *San Francisco* . . Author V.6
Jobs, Steven – *San Francisco* . . . Jan 92; Science V.5
Johnson, Johanna . . . Apr 00
Johnson, Randy – *Walnut Creek* . . Sport V.9
Jones, Marion – *Los Angeles* . . . Sport V.5
Kidd, Jason – *San Francisco* . . . Sport V.9
Kistler, Darci – *Riverside* . . . Jan 93
Kwan, Michelle –*Torrance* . . . Sport V.3
LaDuke, Winona – *Los Angeles* . . WorLdr V.3
Lasseter, John – *Hollywood* . . . Sep 00
Le Guin, Ursula K. – *Berkeley* . . . Author V.8
LeMond, Greg – *Los Angeles* . . . Sport V.1
Locklear, Heather – *Los Angeles* . . . Jan 95
López, George – *Mission Hills* . . PerfArt V.2
Lucas, George – *Modesto* . . . Apr 97
Mathison, Melissa . . . Author V.4
McGwire, Mark – *Pomona* . . . Jan 99
Moceanu, Dominique – *Hollywood* . . Jan 98
Nixon, Joan Lowery – *Los Angeles* . . . Author V.1
Nixon, Richard – *Yorba Linda* . . . Sep 94
Ochoa, Ellen – *Los Angeles* . . . Apr 01
O'Dell, Scott – *Terminal Island* . . Author V.2
Oleynik, Larisa – *San Fancisco* . . . Sep 96
Olsen, Ashley . . . Sep 95
Olsen, Mary Kate . . . Sep 95
Prinze, Freddie, Jr. – *Los Angeles* . . . Apr 00
Ride, Sally – *Encino* . . . Jan 92
Runyan, Marla – *Santa Maria* . . . Apr 02
Ryan, Pam Muñoz –
  Bakersfield . . . Author V.12
Snicket, Lemony
  – *San Francisco* . . . Author V.12
Soto, Gary – *Fresno* . . . Author V.5
Stachowski, Richie . . . Science V.3
Stefani, Gwen – *Fullerton* . . . Sep 03
Swanson, Janese – *San Diego* . . . Science V.4
Tan, Amy – *Oakland* . . . Author V.9
Thiessen, Tiffini-Amber – *Modesto* . . . Jan 96
Werbach, Adam – *Tarzana* . . . WorLdr V.1
White, Jaleel – *Los Angeles* . . . Jan 96
Williams, Ted – *San Diego* . . . Sport V.9
Williams, Venus – *Lynwood* . . . Jan 99
Wilson, Mara – *Burbank* . . . Jan 97
Woods, Tiger – *Long Beach* . . . Sport V.1, Sport V.6
Wozniak, Steve – *San Jose* . . . Science V.5
Yamaguchi, Kristi – *Fremont* . . . Apr 92
Yep, Laurence – *San Francisco* . . Author V.5

Canada

Blanchard, Rachel – *Toronto, Ontario* Apr 97
Campbell, Neve – *Toronto, Ontario* . . Apr 98
Candy, John – *Newmarket, Ontario* . . Sep 94
Carrey, Jim – *Newmarket, Ontario* . . . Apr 96
Dion, Celine – *Charlemagne, Quebec* . Sep 97
Gretzky, Wayne – *Brantford, Ontario* Jan 92
Howe, Gordie – *Floral,*
  Saskatchewan . . . Sport V.2
Jennings, Peter – *Toronto, Ontario* . . . Jul 92
Johnston, Lynn – *Collingwood,*
  Ontario . . . Jan 99
Kielburger, Craig – *Toronto, Ontario* . . Jan 00
lang, k.d. – *Edmonton, Alberta* . . . Sep 93
Lavigne, Avril – *Belleville,*
  Ontario . . . PerfArt V.2
Lemieux, Mario – *Montreal, Quebec* . . Jul 92
Martin, Bernard – *Petty Harbor,*
  Newfoundland . . . WorLdr V.3
Messier, Mark – *Edmonton, Alberta* . . Apr 96
Morissette, Alanis – *Ottawa, Ontario* Apr 97
Mowat, Farley – *Belleville,*
  Ontario . . . Author V.8

Priestley, Jason – *Vancouver, British Columbia* . . . . Apr 92
Roy, Patrick – *Quebec City, Quebec*. . . . . Sport V.7
Sakic, Joe – *Burnbary, British Columbia*. . . . . Sport V.6
Shatner, William – *Montreal, Quebec* Apr 95
Twain, Shania – *Windsor, Ontario*. . . Apr 99
Vernon, Mike – *Calgary, Alberta*. . . . . Jan 98
Watson, Paul – *Toronto, Ontario*. . WorLdr V.1
Wolf, Hazel – *Victoria, British Columbia* . . . . WorLdr V.3
Yzerman, Steve – *Cranbrook, British Columbia*. . . . . Sport V.2

China
Chan, Jackie – *Hong Kong*. . . . . . PerfArt V.1
Dai Qing – *Chongqing* . . . . WorLdr V.3
Fu Mingxia – *Wuhan* . . . . Sport V.5
Lucid, Shannon – *Shanghai* . . . . Science V.2
Paterson, Katherine – *Qing Jiang, Jiangsu* . . . . Author 97
Pei, I.M. – *Canton* . . . . Artist V.1
Wang, An – *Shanghai* . . . . Science V.2
Yao Ming – *Shanghai* . . . . Sep 03

Colombia
Ocampo, Adriana C. – *Barranquilla*. . . . . Science V.8
Shakira – *Barranquilla*. . . . . PerfArt V.1

Colorado
Allen, Tim – *Denver* . . . . Apr 94
Bryan, Zachery Ty – *Aurora* . . . . Jan 97
Dunlap, Alison – *Denver* . . . . Sport V.7
Handler, Ruth – *Denver* . . . . Apr 98
Klug, Chris – *Vail* . . . . Sport V.8
Patterson, Ryan – *Grand Junction* . . . . Science V.7
Romero, John – *Colorado Springs* . . . . Science V.8
Stachowski, Richie – *Denver*. . . Science V.3
Toro, Natalia – *Boulder* . . . . Sep 99
Van Dyken, Amy – *Englewood* . . . Sport V.3

Connecticut
Brandis, Jonathan – *Danbury* . . . . Sep 95
Bush, George W. – *New Haven* . . . . . Sep 00
dePaola, Tomie – *Meriden* . . . . . Author V.5
Land, Edwin – *Bridgeport* . . . . . . Science V.1
Leibovitz, Annie – *Waterbury* . . . . . . Sep 96
Lobo, Rebecca – *Hartford* . . . . Sport V.3
McClintock, Barbara – *Hartford* . . . . . Oct 92
Shea, Jim, Jr. – *Hartford* . . . . Sport V.8
Spelman, Lucy – *Bridgeport* . . . . Science V.6
Spock, Benjamin – *New Haven* . . . . . Sep 95
Tarbox, Katie – *New Canaan* . . . Author V.10

Cuba
Castro, Fidel – *Mayari, Oriente* . . . . . . Jul 92
Estefan, Gloria – *Havana* . . . . Jul 92
Fuentes, Daisy – *Havana*. . . . . Jan 94
Hernandez, Livan – *Villa Clara* . . . . . Apr 98
Zamora, Pedro . . . . Apr 95

Czechoslovakia
Albright, Madeleine – *Prague* . . . . . . Apr 97
Hasek, Dominik – *Pardubice* . . . . . Sport V.3
Hingis, Martina – *Kosice* . . . . Sport V.2
Jagr, Jaromir – *Kladno*. . . . . Sport V.5
Navratilova, Martina – *Prague* . . . . . . Jan 93

Delaware
Heimlich, Henry – *Wilmington* . . Science V.6

Dominican Republic
Martinez, Pedro – *Manoguayabo*. . Sport V.5
Sosa, Sammy –*San Pedro de Macoris*. . Jan 99

Egypt
Arafat, Yasir – *Cairo* . . . . Sep 94
Boutros-Ghali, Boutros – *Cairo*. . . . . Apr 93
Sadat, Anwar – *Mit Abu al-Kum*. . . . . WorLdr V.2

England
Almond, David – *Newcastle* . . . Author V.10
Amanpour, Christiane – *London* . . . . Jan 01
Attenborough, David – *London*. . Science V.4
Barton, Hazel – *Bristol* . . . . Science V.6
Berners-Lee, Tim – *London* . . . . Science V.7
Diana, Princess of Wales – *Norfolk* . . Jul 92; Jan 98
Goodall, Jane – *London* . . . . Science V.1
Handford, Martin – *London* . . . . Jan 92
Hargreaves, Alison – *Belper* . . . . Jan 96
Hawking, Stephen – *Oxford* . . . . Apr 92
Herriot, James – *Sunderland* . . . . Author V.1
Jacques, Brian – *Liverpool* . . . . . . Author V.5
Leakey, Mary – *London* . . . . Science V.1
Macaulay, David – *Burton-on-Trent* . . . . Author V.2
Moore, Henry – *Castleford*. . . . . . . Artist V.1
Pottter, Beatrix – *London* . . . . . . Author V.8
Pullman, Philip – *Norwich* . . . . . Author V.9
Radcliffe, Daniel – *London*. . . . . Jan 02
Reid Banks, Lynne – *London* . . . Author V.2
Rennison, Louise – *Leeds* . . . . . Author V.10
Rowling, J. K.– *Bristol*. . . . . Sep 99
Sacks, Oliver – *London* . . . . Science V.3

Stewart, Patrick – *Mirfield*. . . . . Jan 94
Winslet, Kate – *Reading* . . . . Sep 98

Ethiopia
Haile Selassie – *Ejarsa Goro, Harar* . . . . WorLdr V.2
Roba, Fatuma – *Bokeji* . . . . Sport V.3

Florida
Carter, Aaron – *Tampa* . . . . Sep 02
Carter, Vince – *Daytona Beach*. . . . Sport V.5
Dorough, Howie – *Orlando*. . . . . Jan 00
Evert, Chris – *Ft. Lauderdale* . . . . . Sport V.1
Griese, Brian – *Miami* . . . . Jan 02
McLean, A.J. – *West Palm Beach*. . . . . Jan 00
Reno, Janet – *Miami* . . . . Sep 93
Richardson, Dot – *Orlando* . . . . . . Sport V.2
Robinson, David – *Key West* . . . . Sep 96
Rubin, Jamie – *Fort Myers* . . . . . Science V.8
Sanders, Deion – *Ft. Myers* . . . . . . Sport V.1
Sapp, Warren – *Plymouth* . . . . Sport V.5
Smith, Emmitt – *Pensacola* . . . . Sep 94
Tarvin, Herbert – *Miami* . . . . Apr 97

France
Córdova, France – *Paris* . . . . Science V.7
Cousteau, Jacques – *St. Andre-de-Cubzac* . . . . Jan 93
Ma, Yo-Yo – *Paris* . . . . Jul 92
Marceau, Marcel – *Strasbourg* . . PerfArt V.2

Georgia
Carter, Jimmy – *Plains* . . . . Apr 95
Grant, Amy – *Augusta* . . . . Jan 95
Hogan, Hulk – *Augusta* . . . . Apr 92
Johns, Jasper – *Augusta* . . . . Artist V.1
Lee, Spike – *Atlanta* . . . . Apr 92
Mathis, Clint – *Conyers* . . . . Apr 03
Roberts, Julia – *Atlanta* . . . . Sep 01
Robinson, Jackie – *Cairo* . . . . Sport V.3
Rowland, Kelly – *Atlanta* . . . . Apr 01
Thomas, Clarence – *Pin Point*. . . . . . . Jan 92
Tucker, Chris – *Decatur* . . . . Jan 01
Ward, Charlie – *Thomasville* . . . . Apr 94

Germany
Bethe, Hans A. – *Strassburg*. . . . Science V.3
Frank, Anne – *Frankfort* . . . . Author V.4
Galdikas, Biruté – *Wiesbaden* . . . Science V.4
Graf, Steffi – *Mannheim* . . . . Jan 92
Otto, Sylke – *Karl-Marx Stad (Chemnitz)* . . . . Sport V.8
Pippig, Uta – *Berlin* . . . . Sport V.1

Ghana
Annan, Kofi – *Kumasi* . . . . Jan 98
Nkrumah, Kwame – *Nkrofro*. . . WorLdr V.2

Guatemala
Menchu, Rigoberta – *Chimel, El Quiche* . . . . Jan 93

Haiti
Aristide, Jean-Bertrand – *Port-Salut*. . . Jan 95

Hawaii
Case, Steve – *Honolulu* . . . . Science V.5
Lowry, Lois – *Honolulu* . . . . Author V.4
Nakamura, Leanne – *Honolulu* . . . . . Apr 02
Tuttle, Merlin – *Honolulu* . . . . Apr 97
Yelas, Jay – *Honolulu* . . . . Sport V.9

Holland
Lionni, Leo – *Watergraafsmeer* . . . . Author V.6

Hungary
Erdös, Paul – *Budapest* . . . . Science V.2

Idaho
Street, Picabo – *Triumph* . . . . Sport V.3

Illinois
Anderson, Gillian – *Chicago*. . . . . Jan 97
Bauer, Joan – *River Forest* . . . . . Author V.10
Blackmun, Harry – *Nashville* . . . . Jan 00
Blum, Deborah – *Urbana* . . . . . . Science V.8
Boyd, Candy Dawson – *Chicago*. Author V.3
Bradbury, Ray – *Waukegan* . . . . . Author V.3
Clinton, Hillary Rodham – *Chicago* . . Apr 93
Crawford, Cindy – *De Kalb* . . . . Apr 93
Crichton, Michael – *Chicago*. . . . Author V.5
Cushman, Karen – *Chicago* . . . . Author V.5
Ford, Harrison – *Chicago* . . . . Sep 97
Garth, Jennie – *Urbana* . . . . Apr 96
Gorey, Edward – *Chicago* . . . . . Author V.13
Granato, Cammi – *Downers Grove* . . . . Sport V.8
Greenburg, Dan – *Chicago* . . . . Author V.14
Hansberry, Lorraine – *Chicago*. . Author V.5
Hendrickson, Sue – *Chicago* . . . Science V.7
Jones, Quincy – *Chicago* . . . . PerfArt V.2
Joyner-Kersee, Jackie – *East St. Louis*. . . . . Oct 92
Mac, Bernie – *Chicago* . . . . PerfArt V.1
Margulis, Lynn – *Chicago*. . . . . Sep 96
McCully, Emily Arnold – *Galesburg* . . Jul 92
McGruder, Aaron – *Chicago* . . . Author V.10
McNabb, Donovan – *Chicago* . . . . . . Apr 03
Park, Linda Sue – *Urbana*. . . . . Author V.12
Peck, Richard – *Decatur* . . . . . . Author V.10
Silverstein, Shel – *Chicago* . . . . . Author V.3
Siskel, Gene – *Chicago* . . . . Sep 99
Van Draanen, Wendelin – *Chicago* . . . . Author V.11

Watson, James D. – *Chicago* . . . Science V.1
Williams, Michelle – *Rockford* . . . . . . Apr 01
Wrede, Patricia C. – *Chicago* . . . Author V.7
Indiana
Bird, Larry – *West Baden* . . . . Jan 92
Cabot, Meg – *Bloomington* . . . . Author V.12
Davis, Jim – *Marion*. . . . . Author V.1
Letterman, David – *Indianapolis*. . . . . Jan 95
Naylor, Phyllis Reynolds – *Anderson* Apr 93
Pauley, Jane – *Indianapolis* . . . . Oct 92
Peet, Bill – *Grandview* . . . . Author V.4
Stewart, Tony – *Rushville*. . . . . Sport V.9
Vonnegut, Kurt – *Indianapolis* . . Author V.1
Iowa
Benson, Mildred – *Ladora* . . . . Jan 03
Leopold, Aldo – *Burlington* . . . . WorLdr V.3
Warner, Kurt – *Burlington* . . . . Sport V.4
Wood, Elijah – *Cedar Rapids* . . . . Apr 02
Iraq
Hussein, Saddam – *al-Auja* . . . . Jul 92
Ireland, Northern
Lewis, C. S. – *Belfast* . . . . Author V.3
Ireland, Republic of
Colfer, Eoin – *Wexford* . . . . Author V.13
Flannery, Sarah – *Blarney,*
County Cork . . . . Science V.5
Robinson, Mary – *Ballina*. . . . . Sep 93
Israel
Perlman, Itzhak – *Tel Aviv* . . . . Jan 95
Portman, Natalie – *Jerusalem* . . . . Sep 99
Rabin, Yitzhak – *Jerusalem* . . . . Oct 92
Italy
Andretti, Mario – *Montona*. . . . . Sep 94
Krim, Mathilde – *Como* . . . . Science V.1
Levi-Montalcini, Rita – *Turin* . . Science V.1
Jamaica
Ashley, Maurice – *St. Andrew* . . . . . . Sep 99
Bailey, Donovan – *Manchester* . . . Sport V.2
Denton, Sandi – *Kingston*. . . . . Apr 95
Ewing, Patrick – *Kingston* . . . . Jan 95
Maxwell, Jody-Anne – *St. Andrew* . . Sep 98
Japan
Miyamoto, Shigeru – *Sonobe* . . . Science V.5
Morita, Akio – *Kasugaya* . . . . . . Science V.4
Suzuki, Shinichi – *Nagoya* . . . . Sep 98
Uchida, Mitsuko – *Tokyo* . . . . Apr 99
Jordan
Hussein, King – *Amman*. . . . . Apr 99
Kansas
Alley, Kirstie – *Wichita* . . . . Jul 92
Ballard, Robert – *Wichita* . . . . . . Science V.4
Brooks, Gwendolyn – *Topeka*. . . Author V.3
Dole, Bob – *Russell*. . . . . Jan 96
Parks, Gordon – *Fort Scott*. . . . . . . Artist V.1
Patrick, Ruth . . . . Science V.3
Probst, Jeff – *Wichita* . . . . Jan 01
Sanders, Barry – *Wichita* . . . . Sep 95
Stiles, Jackie – *Kansas City*. . . . . . . Sport V.6
Kentucky
Ali, Muhammad – *Louisville* . . . . . Sport V.2
Littrell, Brian – *Lexington*. . . . . Jan 00
Monroe, Bill – *Rosine* . . . . Sep 97
Morgan, Garrett – *Paris*. . . . . . . Science V.2
Richardson, Kevin – *Lexington* . . . . . . Jan 00
Kenya
Leakey, Louis – *Nairobi* . . . . Science V.1
Kenyatta, Jomo – *Ngenda* . . . . . WorLdr V.2
Maathai, Wangari – *Nyeri*. . . . . WorLdr V.1
Ndeti, Cosmas – *Machakos* . . . . Sep 95
Liberia
Tubman, William V. S.
– *Harper City* . . . . WorLdr V.2
Libya
Qaddafi, Muammar . . . . Apr 97
Louisiana
Dumars, Joe – *Natchitoches* . . . . . . Sport V.3
Gumbel, Bryant – *New Orleans* . . . . . Apr 97
Kapell, Dave – *Leesville* . . . . Science V.8
Manning, Peyton – *New Orleans*. . . . Sep 00
Marsalis, Wynton – *New Orleans* . . . Apr 92
Rice, Anne – *New Orleans*. . . . . . Author V.3
Roberts, Cokie – *New Orleans* . . . . . . Apr 95
Spears, Britney – *Kentwood* . . . . Jan 01
Stewart, Kordell – *Marrero*. . . . . Sep 98
Witherspoon, Reese – *New Orleans* . . Apr 03
Macedonia
Teresa, Mother – *Skopje*. . . . . Apr 98
Maine
King, Stephen – *Portland* . . . . . . Author V.1
Malawi
Banda, Hastings Kamuzu
– *Chiwengo, Nyasaland* . . . . . WorLdr V.2
Maryland
Atwater-Rhodes, Amelia
– *Silver Spring* . . . . Author V.8
Collier, Bryan – *Salisbury* . . . . . Author V.11
Hesse, Karen – *Baltimore* . . . . . . Author V.5
Marshall, Thurgood – *Baltimore* . . . . . Jan 92
Ripken, Cal, Jr. – *Havre de Grace*. . Sport V.1
Sleator, William
– *Havre de Grace*. . . . . Author V.11
Stepanek, Mattie – *Upper Marlboro* . . Apr 02

230

Massachusetts
Bush, George – *Milton*. . . . . Jan 92
Butcher, Susan – *Cambridge* . . . . . Sport V.1
Caplan, Arthur – *Boston* . . . . Science V.6
Cormier, Robert – *Leominister* . . Author V.1
Fanning, Shawn – *Brockton* . . . . Science V.5
Gilbert, Walter – *Cambridge*. . . . Science V.2
Grandin, Temple – *Boston*. . . . . Science V.3
Guey, Wendy – *Boston* . . . . Sep 96
Guy, Jasmine – *Boston* . . . . Sep 93
Kerrigan, Nancy – *Woburn* . . . . Apr 94
Krakauer, Jon – *Brookline* . . . . . . Author V.6
Lynch, Chris – *Boston* . . . . Author V.13
Meltzer, Milton – *Worcester* . . . Author V.11
Pine, Elizabeth Michele – *Boston* . . . . Jan 94
Robison, Emily – *Pittsfield* . . . . . PerfArt V.1
Scarry, Richard – *Boston* . . . . Sep 94
Seuss, Dr. – *Springfield* . . . . Jan 92
Sones, Sonya – *Boston*. . . . . Author V.11
Speare, Elizabeth George – *Melrose*. . . . . Sep 95
Taymor, Julie – *Newton*. . . . . PerfArt V.1
Thompson, Jenny – *Georgetown* . . Sport V.5
Voigt, Cynthia – *Boston*. . . . . Oct 92
Walters, Barbara – *Boston*. . . . . Sep 94
Mexico
Fox, Vicente – *Mexico City* . . . . Apr 03
Jiménez, Francisco – *San Pedro, Tlaquepaque,* . . . . Author V.13
Rivera, Diego – *Guanajuato*. . . . . . Artist V.1
Michigan
Applegate, K.A. . . . . Jan 00
Askins, Renee. . . . . WorLdr V.1
Canady, Alexa – *Lansing* . . . . . . Science V.6
Carson, Ben – *Detroit*. . . . . Science V.4
Curtis, Christopher Paul – *Flint* Author V.4
Galeczka, Chris – *Sterling Heights* . . . Apr 96
Johnson, Magic – *Lansing* . . . . Apr 92
Kiraly, Karch – *Jackson* . . . . Sport V.4
Krone, Julie – *Benton Harbor*. . . . . Jan 95
Lalas, Alexi – *Royal Oak* . . . . Sep 94
Mohajer, Dineh – *Bloomfield Hills* . . . Jan 02
Riley, Dawn – *Detroit*. . . . . Sport V.4
Scieszka, Jon – *Flint* . . . . Author V.9
Shabazz, Betty – *Detroit* . . . . Apr 98
Small, David – *Detroit* . . . . Author V.10
Van Allsburg, Chris – *Grand Rapids*. . Apr 92
Ward, Lloyd D. – *Romulus* . . . . Jan 01
Watson, Barry – *Traverse City* . . . . . . Sep 02
Webb, Alan – *Ann Arbor* . . . . Sep 01
Williams, Serena – *Saginaw* . . . . . Sport V.4
Winans, CeCe – *Detroit* . . . . Apr 00
Minnesota
Burger, Warren – *St. Paul*. . . . . Sep 95
Douglas, Marjory Stoneman – *Minneapolis*. . . . . WorLdr V.1
Hartnett, Josh – *St. Paul* . . . . Sep 03
Madden, John – *Austin*. . . . . Sep 97
Mars, Forrest, Sr. – *Minneapolis* Science V.4
Murie, Olaus J. . . . . WorLdr V.1
Paulsen, Gary – *Minneapolis* . . . Author V.1
Ryder, Winona – *Winona* . . . . Jan 93
Schulz, Charles – *Minneapolis* . . Author V.2
Scurry, Briana – *Minneapolis*. . . . . Jan 00
Ventura, Jesse – *Minneapolis*. . . . . . . Apr 99
Weinke, Chris – *St. Paul*. . . . . Apr 01
Winfield, Dave – *St. Paul*. . . . . Jan 93
Mississippi
Bass, Lance – *Clinton*. . . . . Jan 01
Brandy – *McComb*. . . . . Apr 96
Favre, Brett – *Gulfport* . . . . Sport V.2
Forman, Michele – *Biloxi*. . . . . Jan 03
Hill, Faith – *Jackson* . . . . Sep 01
Jones, James Earl – *Arkabutla Township* . . . . Jan 95
McCarty, Oseola – *Wayne County* . . . Jan 99
Payton, Walter – *Columbia* . . . . Jan 00
Rice, Jerry – *Crawford* . . . . Apr 93
Rimes, LeAnn – *Jackson*. . . . . Jan 98
Taylor, Mildred D. – *Jackson* . . . . Author V.1
Winfrey, Oprah – *Kosciusko* . . . . Apr 92
Wright, Richard – *Natchez* . . . . . Author V.5
Missouri
Angelou, Maya – *St. Louis* . . . . Apr 93
Champagne, Larry III – *St. Louis*. . . . Apr 96
Eminem – *Kansas City* . . . . Apr 03
Goodman, John – *Affton* . . . . Sep 95
Heinlein, Robert – *Butler* . . . . . . Author V.4
Hughes, Langston – *Joplin* . . . . . Author V.7
Lester, Julius – *St. Louis* . . . . Author V.7
Limbaugh, Rush – *Cape Girardeau* . . Sep 95
Miller, Shannon – *Rolla* . . . . Sep 94
Nye, Naomi Shihab – *St. Louis* . . Author V.8
Montana
Carvey, Dana – *Missoula*. . . . . Jan 93
Horner, Jack – *Shelby* . . . . Science V.1
Lowe, Alex – *Missoula* . . . . Sport V.4
Morocco
Hassan II – *Rabat* . . . . WorLdr V.2
Myanmar
see Burma

Nebraska
Cheney, Dick – *Lincoln* .... Jan 02
Roddick, Andy – *Omaha* .... Jan 03
Nevada
Agassi, Andre – *Las Vegas* .... Jul 92
Schwikert, Tasha – *Las Vegas* .... Sport V.7
New Hampshire
Zirkle, Aliy – *Manchester* .... Sport V.6
New Jersey
Blume, Judy .... Jan 92
Carpenter, Mary Chapin – *Princeton*.................... Sep 94
Clements, Andrew – *Camden* . . Author V.13
Dunst, Kirsten – *Point Pleasant* . . PerfArt V.1
Earle, Sylvia – *Gibbstown* ...... Science V.1
Glover, Savion – *Newark* .... Apr 99
Gwaltney, John Langston – *Orange* .... Science V.3
Hill, Lauryn – *South Orange*........ Sep 99
Houston, Whitney – *Newark* .... Sep 94
Ice-T – *Newark* .... Apr 93
Jeter, Derek – *Pequannock* .... Sport V.4
Lawrence, Jacob – *Atlantic City* . . Artist V.1
Love, Susan – *Long Branch* .... Science V.3
Martin, Ann M. – *Princeton*......... Jan 92
Morrison, Lillian – *Jersey City*. . Author V.12
Muniz, Frankie – *Ridgewood* .... Jan 01
O'Neal, Shaquille – *Newark*......... Sep 93
Pinsky, Robert – *Long Branch* . . Author V.7
Queen Latifah – *Newark* .... Apr 92
Rodman, Dennis – *Trenton* .... Apr 96
Schwarzkopf, H. Norman – *Trenton*. . Jan 92
Sinatra, Frank – *Hoboken*........... Jan 99
Thomas, Dave – *Atlantic City* ...... Apr 96
New Mexico
Bezos, Jeff – *Albuquerque* .... Apr 01
Foreman, Dave – *Albuquerque*. . . WorLdr V.1
Huerta, Dolores – *Dawson* .... Sep 03
Villa-Komaroff, Lydia – *Las Vegas*................. Science V.6
New York State
Aaliyah – *Brooklyn* .... Jan 02
Abdul-Jabbar, Kareem – *New York City*.............. Sport V.1
Abzug, Bella – *Bronx*.............. Sep 98
Aguilera, Christina – *Staten Island* . . Apr 00
Anderson, Laurie Halse – *Potsdam* .... Author V.11
Ashanti – *Glen Cove* .... PerfArt V.2
Avi – *New York City*............... Jan 93
Baldwin, James – *New York City* .... Author V.2
Bennett, Cherie – *Buffalo* ...... Author V.9
Bird, Sue – *Syosset* .... Sport V.9
Blair, Bonnie – *Cornwall*........... Apr 94
Blige, Mary J. – *Yonkers* .... Apr 02
Bourke-White, Margaret – *New York City*.............. Artist V.1
Brody, Jane – *Brooklyn* .... Science V.2
Brown, Claude – *New York City* .... Author V.12
Burke, Chris – *New York City*....... Sep 93
Burns, Ken – *Brooklyn* .... Jan 95
Bush, Barbara – *New York City* ...... Jan 92
Calderone, Mary S. – *New York City* .... Science V.3
Capriati, Jennifer – *Long Island* . . . Sport V.6
Carey, Mariah – *New York City* ..... Apr 96
Carle, Eric – *Syracuse*.......... Author V.1
Carmona, Richard – *New York City* .... Science V.8
Carter, Nick – *Jamestown*........... Jan 00
Cohen, Adam Ezra – *New York City* Apr 97
Collins, Eileen – *Elmira* .... Science V.4
Combs, Sean (Puff Daddy) – *New York City*................ Apr 98
Cooney, Barbara – *Brooklyn* .... Author V.8
Cooney, Caroline B. – *Geneva*. . . Author V.4
Coville, Bruce – *Syracuse*....... Author V.9
Cronin, John – *Yonkers*........ WorLdr V.3
Culkin, Macaulay – *New York City* . . Sep 93
Danes, Claire – *New York City*...... Sep 97
de Mille, Agnes – *New York City* .... Jan 95
Diesel, Vin – *New York City* .... Jan 03
Duchovny, David – *New York City* . . Apr 96
Elion, Gertrude – *New York City* .... Science V.6
Farrakhan, Louis – *Bronx* .... Jan 97
Fatone, Joey – *Brooklyn* .... Jan 01
Fauci, Anthony S. – *Brooklyn*. . . Science V.7
Frankenthaler, Helen – *New York City*............. Artist V.1
Gayle, Helene – *Buffalo* .... Science V.8
Gellar, Sarah Michelle – *New York City*................. Jan 99
Giff, Patricia Reilly – *Queens*.... Author V.7
Ginsburg, Ruth Bader – *Brooklyn*.... Jan 94
Giuliani, Rudolph – *Brooklyn*....... Sep 02
Goldberg, Whoopi – *New York City* .... Apr 94

Gould, Stephen Jay – *New York City* . . . . Science V.2
Grimes, Nikki – *New York City* . . . . Author V.14
Haley, Alex – *Ithaca* . . . . Apr 92
Hart, Melissa Joan – *Smithtown* . . . . . Jan 94
Healy, Bernadine – *Queens* . . . . Science V.1
Holdsclaw, Chamique – *Queens*. . . . . Sep 00
Hopper, Grace Murray – *New York City* . . . . Science V.5
Hughes, Sarah – *Great Neck* . . . . Jan 03
James, Cheryl – *New York City* . . . . . Apr 95
Jones, Norah – *New York City* . . PerfArt V.2
Jordan, Michael – *Brooklyn* . . . . Jan 92
Juster, Norton – *Brooklyn* . . . . . Author V.14
Kamler, Kenneth – *New York City* . . . . Science V.6
Kerr, M.E. – *Auburn* . . . . Author V.1
Konigsburg, E.L. – *New York City* . . . . Author V.3
Kurzweil, Raymond – *New York City* . . . . Science V.2
Lee, Jeanette – *Brooklyn* . . . . Apr 03
Lee, Stan – *New York City* . . . . . Author V.7
Lemelson, Jerome – *Staten Island*. Science V.3
L'Engle, Madeleine – *New York City* . . . . Jan 92; Apr 01
Leno, Jay – *New Rochelle* . . . . Jul 92
Lewis, Shari – *New York City* . . . . Jan 99
Lipsyte, Robert – *New York City* . . . . Author V.12
Lisanti, Mariangela – *Bronx* . . . . Sep 01
Lopez, Jennifer – *Bronx* . . . . Jan 02
Lowman, Meg – *Elmira* . . . . Science V.4
Mirra, Dave – *Syracuse* . . . . Sep 02
Mittermeier, Russell A. – *New York City*. . . . . WorLdr V.1
Moses, Grandma – *Greenwich* . . . Artist V.1
Moss, Cynthia – *Ossining* . . . . . WorLdr V.3
Murphy, Eddie – *Brooklyn* . . . . . PerfArt V.2
O'Donnell, Rosie – *Commack* . . . . . . Apr 97
Oppenheimer, J. Robert – *New York City* . . . . Science V.1
Pascal, Francine – *New York City* . . . . Author V.6
Peterson, Roger Tory – *Jamestown* . . . . WorLdr V.1
Pike, Christopher – *Brooklyn* . . . . Sep 96
Powell, Colin – *New York City* . . . . . . Jan 92
Prelutsky, Jack – *Brooklyn* . . . . . . Author V.2
Reeve, Christopher – *Manhattan* . . . . Jan 97
Rinaldi, Ann – *New York City*. . . Author V.8
Ringgold, Faith – *New York City*. Author V.2
Rockwell, Norman – *New York City*. . . . . Artist V.1
Rodriguez, Alex – *New York City*. . Sport V.6
Roper, Dee Dee – *New York City*. . . . Apr 95
Sachar, Louis – *East Meadow* . . . Author V.6
Sagan, Carl – *Brooklyn* . . . . Science V.1
Salinger, J.D. – *New York City* . . Author V.2
Salk, Jonas – *New York City* . . . . Jan 94
Sealfon, Rebecca – *New York City*. . . Sep 97
Seinfeld, Jerry – *Brooklyn* . . . . Oct 92
Sendak, Maurice – *Brooklyn* . . . . Author V.2
Shakur, Tupac – *Bronx* . . . . Apr 97
Stiles, Julia – *New York City* . . . . PerfArt V.2
Strasser, Todd – *New York City* . . Author V.7
Tarter, Jill – *Eastchester* . . . . Science V.8
Vidal, Christina – *Queens* . . . . . . PerfArt V.1
Washington, Denzel – *Mount Vernon* . . Jan 93
Wayans, Keenen Ivory – *New York City*. . . . . Jan 93
White, E.B. – *Mount Vernon* . . . . Author V.1
Whitman, Meg – *Cold Spring Harbor*. . . . . Sep 03
WilderBrathwaite, Gloria – *Brooklyn* . . . . Science V.7
Williams, Garth – *New York City* . Author V.2
Yolen, Jane – *New York City* . . . . Author V.7
Zindel, Paul – *Staten Island*. . . . . Author V.1

New Zealand
Hillary, Sir Edmund – *Auckland* . . . . Sep 96
Jackson, Peter – *Pukerua Bay* . . . PerfArt V.2

Nigeria
Olajuwon, Hakeem – *Lagos*. . . . . Sep 95
Saro-Wiwa, Ken – *Bori, Rivers State*. . . . . WorLdr V.1

North Carolina
Bearden, Romare – *Charlotte*. . . . . Artist V.1
Burnside, Aubyn – *Hickory* . . . . Sep 02
Byars, Betsy – *Charlotte* . . . . . . Author V.4
Chavis, Benjamin – *Oxford* . . . . Jan 94
Delany, Bessie – *Raleigh*. . . . . Sep 99
Dole, Elizabeth Hanford – *Salisbury*. . Jul 92
Earnhardt, Dale – *Kannapolis*. . . . . . . Apr 01
Petty, Richard – *Level Cross* . . . . . . Sport V.2
Williamson, Kevin – *New Bern*. . Author V.6
Willingham, Tyrone – *Kinston* . . . . . . Sep 02

Norway
Brundtland, Gro Harlem – *Baerum* . . . . Science V.3

Ohio
Anderson, Terry – *Lorain* . . . Apr 92
Battle, Kathleen – *Portsmouth* . . . Jan 93
Berry, Halle – *Cleveland* . . . Jan 95
Creech, Sharon – *Mayfield Heights* . . . Author V.5
Dove, Rita – *Akron* . . . Jan 94
Draper, Sharon – *Cleveland* . . . Apr 99
Dunbar, Paul Laurence – *Dayton* . . . Author V.8
Farrell, Suzanne – *Cincinnati* . . . PerfArt V.1
Glenn, John – *Cambridge* . . . Jan 99
Guisewite, Cathy – *Dayton* . . . Sep 93
Haddix, Margaret Peterson – *Washington Court House* . . . Author V.11
Hamilton, Virginia – *Yellow Springs* . . . Author V.1, Author V.12
Hampton, David . . . Apr 99
Harbaugh, Jim – *Toledo* . . . Sport V.3
Holmes, Katie – *Toledo* . . . Jan 00
Lin, Maya – *Athens* . . . Sep 97
Lovell, Jim – *Cleveland* . . . Jan 96
Morrison, Toni – *Lorain* . . . Jan 94
Nelson, Marilyn – *Cleveland* . . . Author V.13
Nicklaus, Jack – *Columbus* . . . Sport V.2
Nielsen, Jerri – *Salem* . . . Science V.7
Perry, Luke – *Mansfield* . . . Jan 92
Rose, Pete – *Cincinnati* . . . Jan 92
Shula, Don – *Grand River* . . . Apr 96
Spielberg, Steven – *Cincinnati* . . . Jan 94
Steinem, Gloria – *Toledo* . . . Oct 92
Stine, R.L. – *Columbus* . . . Apr 94
Tolan, Stephanie S. – *Canton* . . . Author V.14
Tompkins, Douglas – *Conneaut* . . . WorLdr V.3
Woodson, Jacqueline – *Columbus* . . . Author V.7

Oklahoma
Brooks, Garth – *Tulsa* . . . Oct 92
Duke, David – *Tulsa* . . . Apr 92
Ellison, Ralph – *Oklahoma City* . . . Author V.3
Hanson, Ike – *Tulsa* . . . Jan 98
Hanson, Taylor – *Tulsa* . . . Jan 98
Hanson, Zac – *Tulsa* . . . Jan 98
Hill, Anita – *Morris* . . . Jan 93
Hillenburg, Stephen – *Fort Sill* . . . Author V.14
Hinton, S.E. – *Tulsa* . . . Author V.1
Mankiller, Wilma – *Tahlequah* . . . Apr 94
Mantle, Mickey – *Spavinaw* . . . Jan 96
McEntire, Reba – *McAlester* . . . Sep 95
Pitt, Brad – *Shawnee* . . . Sep 98

Oregon
Cleary, Beverly – *McMinnville* . . . Apr 94
Engelbart, Douglas – *Portland* . . . Science V.5
Groening, Matt – *Portland* . . . Jan 92
Harding, Tonya – *Portland* . . . Sep 94
Hooper, Geoff – *Salem* . . . Jan 94
Pauling, Linus – *Portland* . . . Jan 95
Phoenix, River – *Madras* . . . Apr 94
Schroeder, Pat – *Portland* . . . Jan 97
Wolff, Virginia Euwer – *Portland* . . . Author V.13

Pakistan
Bhutto, Benazir – *Karachi* . . . Apr 95
Masih, Iqbal . . . Jan 96

Palestine
Perlman, Itzhak – *Tel Aviv* . . . Jan 95
Rabin, Yitzhak – *Jerusalem* . . . Oct 92

Panama
McCain, John – *Panama Canal Zone* . . . Apr 00

Pennsylvania
Abbey, Edward – *Indiana* . . . WorLdr V.1
Alexander, Lloyd – *Philadelphia* . . . Author V.6
Anderson, Marian – *Philadelphia* . . . Jan 94
Armstrong, Robb – *Philadelphia* . . . Author V.9
Berenstain, Jan – *Philadelphia* . . . Author V.2
Berenstain, Stan – *Philadelphia* . . . Author V.2
Bradley, Ed – *Philadelphia* . . . Apr 94
Bryant, Kobe – *Philadelphia* . . . Apr 99
Calder, Alexander – *Lawnton* . . . Artist V.1
Carson, Rachel – *Springdale* . . . WorLdr V.1
Chamberlain, Wilt – *Philadelphia* . . . Sport V.4
Cosby, Bill . . . Jan 92
DiCamillo, Kate – *Philadelphia* . . . Author V.10
Diemer, Walter – *Philadelphia* . . . Apr 98
Duncan, Lois – *Philadelphia* . . . Sep 93
Flake, Sharon – *Philadelphia* . . . Author V.13
Gantos, Jack – *Mount Pleasant* . . . Author V.10
George, Eddie – *Philadelphia* . . . Sport V.6
Gingrich, Newt – *Harrisburg* . . . Apr 95
Griffey, Ken, Jr. – *Donora* . . . Sport V.1
Iacocca, Lee A. – *Allentown* . . . Jan 92
Jamison, Judith – *Philadelphia* . . . Jan 96
Kirkpatrick, Chris – *Clarion* . . . Jan 01
Lipinski, Tara – *Philadelphia* . . . Apr 98
Maguire, Martie – *York* . . . PerfArt V.1
Marino, Dan – *Pittsburgh* . . . Apr 93
McCary, Michael – *Philadelphia* . . . Jan 96
McDaniel, Lurlene – *Philadelphia* . . . Author V.14

Mead, Margaret – *Philadelphia* . Science V.2
Montana, Joe – *New Eagle* . . . . Jan 95
Morris, Nathan – *Philadelphia* . . . . . . Jan 96
Morris, Wanya – *Philadelphia* . . . . Jan 96
Pierce, Tamora – *Connellsville* . . Author V.13
Pinkney, Jerry – *Philadelphia* . . . Author V.2
Smith, Will – *Philadelphia* . . . . Sep 94
Smyers, Karen – *Corry* . . . . Sport V.4
Stanford, John – *Darby* . . . . Sep 99
Stockman, Shawn – *Philadelphia* . . . . Jan 96
Thomas, Jonathan Taylor
  – *Bethlehem* . . . . Apr 95
Van Meter, Vicki – *Meadville* . . . . Jan 95
Warhol, Andy . . . . Artist V.1
Warrick, Earl – *Butler* . . . . Science V.8
Wilson, August – *Pittsburgh* . . . . Author V.4

Poland
John Paul II – *Wadowice* . . . . Oct 92
Opdyke, Irene Gut – *Kozienice* . . Author V.9
Sabin, Albert – *Bialystok* . . . . Science V.1

Puerto Rico
Lopez, Charlotte . . . . Apr 94
Martin, Ricky – *Santurce* . . . . Jan 00
Moseley, Jonny – *San Juan* . . . . . . Sport V.8
Novello, Antonia – *Fajardo* . . . . Apr 92

Rhode Island
Clark, Kelly – *Newport* . . . . Sport V.8
Gilman, Billy – *Westerly* . . . . Apr 02

Romania
Dumitriu, Ioana – *Bucharest* . . . Science V.3
Nechita, Alexandra – *Vaslui* . . . . Jan 98
Risca, Viviana – *Bucharest* . . . . Sep 00

Russia
Asimov, Isaac – *Petrovichi* . . . . Jul 92
Chagall, Marc – *Vitebsk* . . . . Artist V.1
Fedorov, Sergei – *Pskov* . . . . Apr 94
Gorbachev, Mikhail – *Privolnoye* . . . . Jan 92
Nevelson, Louise – *Kiev* . . . . Artist V.1
Nureyev, Rudolf . . . . Apr 93
Tartakovsky, Genndy
  – *Moscow* . . . . Author V.11
Yeltsin, Boris – *Butka* . . . . Apr 92

Saudi Arabia
bin Laden, Osama – *Riyadh* . . . . Apr 02

Scotland
Muir, John – *Dunbar* . . . . WorLdr V.3

Senegal
Senghor, Léopold Sédar – *Joal* . . . WorLdr V.2

Serbia
Milosevic, Slobodan – *Pozarevac* . . . . Sep 99
Seles, Monica – *Novi Sad* . . . . Jan 96

Somalia
Aidid, Mohammed Farah . . . . . WorLdr V.2

South Africa
de Klerk, F.W. – *Mayfair* . . . . Apr 94
Mandela, Nelson – *Umtata, Transkei* . . Jan 92
Mandela, Winnie
  – *Pondoland, Transkei* . . . . WorLdr V.2
Tolkien, J.R.R. – *Bloemfontein* . . . . Jan 02

South Carolina
Childress, Alice – *Charleston* . . . Author V.1
Daniel, Beth – *Charleston* . . . . Sport V.1
Edelman, Marian Wright
  – *Bennettsville* . . . . Apr 93
Garnett, Kevin – *Greenville* . . . . . . Sport V.6
Gillespie, Dizzy – *Cheraw* . . . . Apr 93
Hunter-Gault, Charlayne
  – *Due West* . . . . Jan 00
Jackson, Jesse – *Greenville* . . . . Sep 95

South Dakota
GrandPré, Mary – *Aberdeen* . . . Author V.14

South Korea
An Na . . . . Author V.12
Kim Dae-jung – *Hugwang* . . . . Sep 01
Pak, Se Ri – *Daejeon* . . . . Sport V.4

Spain
Domingo, Placido – *Madrid* . . . . Sep 95
Garcia, Sergio – *Castellon* . . . . Sport V.7
Iglesias, Enrique – *Madrid* . . . . Jan 03
Ochoa, Severo – *Luarca* . . . . Jan 94
Sanchez Vicario, Arantxa
  – *Barcelona* . . . . Sport V.1

Sweden
Lidstrom, Nicklas – *Vasteras* . . . . Sep 03
Lindgren, Astrid – *Vimmerby* . . Author V.13
Sorenstam, Annika – *Stockholm* . . . Sport V.6

Taiwan
Ho, David – *Taichung* . . . . Science V.6

Tanzania
Nyerere, Julius Kambarage . . . . WorLdr V.2

Tennessee
Andrews, Ned – *Oakridge* . . . . Sep 94
Doherty, Shannen – *Memphis* . . . . . . Apr 92
Fitzhugh, Louise – *Memphis* . . . . Author V.3
Franklin, Aretha – *Memphis* . . . . Apr 01
Hardaway, Anfernee "Penny"
  – *Memphis* . . . . Sport V.2
McKissack, Fredrick L.
  – *Nashville* . . . . Author V.3
McKissack, Patricia C. – *Smyrna* . Author V.3

Pinkwater, Daniel – *Memphis* . . Author V.8
Rowan, Carl T. – *Ravenscroft* . . . . Sep 01
Rudolph, Wilma – *St. Bethlehem* . . . . Apr 95
Summitt, Pat – *Henrietta* . . . . Sport V.3
Timberlake, Justin – *Memphis*. . . . . . . Jan 01
White, Reggie – *Chattanooga* . . . . Jan 98

Texas
Adams, Yolanda – *Houston* . . . . Apr 03
Armstrong, Lance – *Plano* . . . . Sep 00
Baker, James – *Houston*. . . . . Oct 92
Bledel, Alexis – *Houston* . . . . Jan 03
Bush, Laura – *Midland* . . . . Apr 03
Cisneros, Henry – *San Antonio* . . . . . Sep 93
Clarkson, Kelly – *Burleson*. . . . . Jan 03
Duff, Hilary – *Houston* . . . . Sep 02
Ellerbee, Linda – *Bryan* . . . . Apr 94
Fiorina, Carly – *Austin* . . . . Sep 01
Groppe, Laura – *Houston* . . . . . . Science V.5
Harris, Bernard – *Temple* . . . . . . Science V.3
Hewitt, Jennifer Love – *Waco*. . . . . . . Sep 00
Hill, Grant – *Dallas*. . . . . Sport V.1
Johnson, Jimmy – *Port Arthur*. . . . . . . Jan 98
Johnson, Michael – *Dallas* . . . . Jan 97
Jordan, Barbara – *Houston* . . . . Apr 96
Knowles, Beyoncé – *Houston* . . . . Apr 01
Maddux, Greg – *San Angelo* . . . . . Sport V.3
Maines, Natalie – *Lubbock* . . . . . PerfArt V.1
Nelly – *Austin* . . . . Sep 03
O'Connor, Sandra Day – *El Paso* . . . . Jul 92
Oliver, Patsy Ruth – *Texarkana*. . WorLdr V.1
Perot, H. Ross – *Texarkana* . . . . Apr 92
Rodriguez, Eloy – *Edinburg* . . . . Science V.2
Ryan, Nolan – *Refugio*. . . . . Oct 92
Selena – *Lake Jackson* . . . . Jan 96
Simmons, Ruth – *Grapeland* . . . . Sep 02
Soren, Tabitha – *San Antonio* . . . . Jan 97
Swoopes, Sheryl – *Brownfield* . . . . Sport V.2
Thampy, George – *Houston* . . . . Sep 00
Usher – *Dallas* . . . . PerfArt V.1
Zmeskal, Kim – *Houston* . . . . Jan 94

Tibet
Dalai Lama – *Takster, Amdo* . . . . Sep 98

Trinidad
Guy, Rosa – *Diego Martin* . . . . . . Author V.9

Uganda
Amin, Idi – *Koboko* . . . . WorLdr V.2

Ukraine
Baiul, Oksana – *Dnepropetrovsk*. . . . . Apr 95
Stern, Isaac – *Kreminiecz*. . . . . . . PerfArt V.1

USSR – Union of Soviet Socialist Republics
Asimov, Isaac – *Petrovichi, Russia* . . . . Jul 92
Baiul, Oksana – *Dnepropetrovsk, Ukraine* . . . . Apr 95
Fedorov, Sergei – *Pskov, Russia* . . . . . Apr 94
Gorbachev, Mikhail – *Privolnoye, Russia* . . . . Jan 92
Nureyev, Rudolf – *Russia* . . . . Apr 93
Yeltsin, Boris – *Butka, Russia* . . . . Apr 92

Utah
Arnold, Roseanne – *Salt Lake City* . . Oct 92
Bennett, Olivia – *Salt Lake City* . . . . . Sep 03
Jewel – *Payson* . . . . Sep 98
Young, Steve – *Salt Lake City* . . . . Jan 94

Vermont
Muldowney, Shirley – *Burlington* . . Sport V.7

Virginia
Armstrong, William H. – *Lexington*. . . . . Author V.7
Ashe, Arthur – *Richmond* . . . . Sep 93
Collins, Francis – *Staunton* . . . . . Science V.6
Dayne, Ron – *Blacksburg* . . . . Apr 00
Delany, Sadie – *Lynch's Station* . . . . . Sep 99
Fitzgerald, Ella – *Newport News* . . . . . Jan 97
Hillenbrand, Laura – *Fairfax* . . Author V.14
Iverson, Allen – *Hampton* . . . . Sport V.7
Rylant, Cynthia – *Hopewell*. . . . . Author V.1
Vick, Michael – *Newport News* . . . Sport V.9
White, Ruth – *Whitewood*. . . . . Author V.11

Wales
Dahl, Roald – *Llandaff*. . . . . Author V.1

Washington, D.C.
Brown, Ron . . . . Sep 96
Chasez, JC. . . . . Jan 01
Chung, Connie. . . . . Jan 94
Danziger, Paula . . . . Author V.6
George, Jean Craighead . . . . Author V.3
Gore, Al . . . . Jan 93
Jackson, Shirley Ann . . . . Science V.2
Nye, Bill . . . . Science V.2
Pinkney, Andrea Davis. . . . . . . Author V.10
Sampras, Pete . . . . Jan 97
Vasan, Nina. . . . . Science V.7
Watterson, Bill . . . . Jan 92

Washington State
Card, Orson Scott – *Richland* . . Author V.14
Cobain, Kurt – *Aberdeen*. . . . . Sep 94
Devers, Gail – *Seattle* . . . . Sport V.2
Elway, John – *Port Angeles* . . . . . . Sport V.2
Gates, Bill – *Seattle* . . . . Apr 93; Science V.5

Jones, Chuck – *Spokane* . . . . Author V.12
Larson, Gary – *Tacoma* . . . . Author V.1
Murie, Margaret – *Seattle* . . . . . WorLdr V.1
Ohno, Apolo – *Seattle* . . . . Sport V.8
Stockton, John – *Spokane* . . . . Sport V.3

West Virginia
Gates, Henry Louis, Jr. – *Keyser* . . . . Apr 00
Moss, Randy – *Rand* . . . . Sport V.4
Myers, Walter Dean
  – *Martinsburg* . . . . Jan 93
Nash, John Forbes, Jr.
  – *Bluefield* . . . . Science V.7

Wisconsin
Bardeen, John – *Madison* . . . . . . Science V.1
Cray, Seymour – *Chippewa Falls* . Science V.2
Driscoll, Jean – *Milwaukee* . . . . Sep 97
Henry, Marguerite – *Milwaukee* Author V.4
Jansen, Dan – *Milwaukee* . . . . Apr 94
Nelson, Gaylord – *Clear Lake* . . WorLdr V.3
O'Keeffe, Georgia – *Sun Prairie* . . Artist V.1
Wilder, Laura Ingalls – *Pepin* . . . Author V.3
Wright, Frank Lloyd
  – *Richland Center* . . . . Artist V.1

Wyoming
MacLachlan, Patricia
  – *Cheyenne* . . . . Author V.2

Yugoslavia
Filipovic, Zlata – *Sarajevo, Bosnia-Herzogovina* . . . . Sep 94
Milosevic, Slobodan – *Pozarevac, Serbia* . . . . Sep 99
Seles, Monica – *Novi Sad, Serbia* . . . . Jan 96

Zaire
Mobutu Sese Seko – *Lisala* . . . . WorLdr V.2

Zambia
Kaunda, Kenneth – *Lubwa* . . . . WorLdr V.2

Zimbabwe
Mugabe, Robert – *Kutama* . . . . . WorLdr V.2

Birthday Index

January		Year
1	Salinger, J.D.	1919
2	Asimov, Isaac	1920
3	Fuller, Millard	1935
	Tolkien, J.R.R.	1892
4	Naylor, Phyllis Reynolds	1933
	Runyan, Marla	1969
	Shula, Don	1930
5	Ocampo, Adriana C.	1955
6	Van Draanen, Wendelin	?
7	Hurston, Zora Neale	?1891
	Rodriguez, Eloy	1947
8	Hawking, Stephen W.	1942
	Spelman, Lucy	1963
9	Garcia, Sergio	1980
	McLean, A.J	1978
	Menchu, Rigoberta	1959
	Nixon, Richard	1913
11	Leopold, Aldo	1887
12	Amanpour, Christiane	1958
	Bezos, Jeff	1964
	Lasseter, John	?1957
	Limbaugh, Rush	1951
13	Burnside, Aubyn	1985
	Webb, Alan	1983
14	Lucid, Shannon	1943
15	Werbach, Adam	1973
16	Aaliyah	1979
	Fossey, Dian	1932
	Lipsyte, Robert	1938
	Tarter, Jill	1944
17	Carrey, Jim	1962
	Cormier, Robert	1925
	Jones, James Earl	1931
	Lewis, Shari	?1934
	Tartakovsky, Genndy	1970
18	Ali, Muhammad	1942
	Chavez, Julz	1962
	Messier, Mark	1961
19	Askins, Renee	1959
	Johnson, John	1918
21	Domingo, Placido	1941
	Nicklaus, Jack	1940
	Olajuwon, Hakeem	1963
22	Chavis, Benjamin	1948
	Ward, Lloyd D.	1949
23	Elion, Gertrude	1918
	Thiessen, Tiffani-Amber	1974
24	Haddock, Doris (Granny D)	1910
25	Alley, Kirstie	1955
26	Carter, Vince	1977
	Morita, Akio	1921
	Siskel, Gene	1946
	Tarbox, Katie	1982
27	Lester, Julius	1939
	Vasan, Nina	1984
28	Carter, Nick	1980
	Fatone, Joey	1977
	Gretzky, Wayne	1961
	Wood, Elijah	1981
29	Abbey, Edward	1927
	Gilbert, Sara	1975
	Hasek, Dominik	1965
	Peet, Bill	1915
	Winfrey, Oprah	1954
30	Alexander, Lloyd	1924
	Cheney, Dick	1941
	Engelbart, Douglas	1925
31	Collier, Bryan	1967
	Flannery, Sarah	1982
	Robinson, Jackie	1919
	Ryan, Nolan	1947
	Timberlake, Justin	1981

February		Year
1	Cabot, Meg	1967
	Hughes, Langston	1902
	Spinelli, Jerry	1941
	Yeltsin, Boris	1931
2	Shakira	1977
3	Heimlich, Henry	1920
	Nixon, Joan Lowery	1927
	Rockwell, Norman	1894
	Sanborn, Ryne	1989

	February (continued)	**Year**
4	Parks, Rosa	1913
5	Aaron, Hank	1934
6	Leakey, Mary	1913
	Rosa, Emily	1987
	Zmeskal, Kim	1976
7	Brooks, Garth	1962
	Wang, An	1920
	Wilder, Laura Ingalls	1867
8	Grisham, John	1955
9	Love, Susan	1948
10	Konigsburg, E.L.	1930
	Norman, Greg	1955
11	Aniston, Jennifer	1969
	Brandy	1979
	Rowland, Kelly	1981
	Yolen, Jane	1939
12	Blume, Judy	1938
	Kurzweil, Raymond	1948
	Small, David	1945
	Woodson, Jacqueline	?1964
13	GrandPré, Mary	1954
	Moss, Randy	1977
	Sleator, William	1945
15	Groening, Matt	1954
	Jagr, Jaromir	1972
	Sones, Sonya	1952
	Van Dyken, Amy	1973
16	Freeman, Cathy	1973
17	Anderson, Marian	1897
	Hargreaves, Alison	1962
	Jordan, Michael	1963
18	Morrison, Toni	1931
19	Tan, Amy	1952
20	Adams, Ansel	1902
	Barkley, Charles	1963
	Cobain, Kurt	1967
	Crawford, Cindy	1966
	Hernandez, Livan	1975
	Littrell, Brian	1975
21	Carpenter, Mary Chapin	1958
	Hewitt, Jennifer Love	1979
	Jordan, Barbara	1936
	Lewis, John	1940
	Mugabe, Robert	1924
22	Barrymore, Drew	1975
	Fernandez, Lisa	1971
	Gorey, Edward	1925
23	Brown, Claude	1937
24	Jobs, Steven	1955
	Vernon, Mike	1963
	Whitestone, Heather	1973
25	Voigt, Cynthia	1942
26	Thompson, Jenny	1973
27	Clinton, Chelsea	1980
	Hunter-Gault, Charlayne	1942
28	Andretti, Mario	1940
	Pauling, Linus	1901

	March	**Year**
1	Ellison, Ralph Waldo	1914
	Murie, Olaus J.	1889
	Nielsen, Jerri	1952
	Rabin, Yitzhak	1922
	Zamora, Pedro	1972
2	Gorbachev, Mikhail	1931
	Satcher, David	1941
	Seuss, Dr.	1904
3	Hooper, Geoff	1979
	Joyner-Kersee, Jackie	1962
	MacLachlan, Patricia	1938
4	Armstrong, Robb	1962
	Morgan, Garrett	1877
5	Margulis, Lynn	1938
6	Ashley, Maurice	1966
7	McCarty, Oseola	1908
8	Prinze, Freddie Jr.	1976
10	Guy, Jasmine	1964
	Miller, Shannon	1977
	Wolf, Hazel	1898
12	Hamilton, Virginia	1936
	Nye, Naomi Shihab	1952
13	Van Meter, Vicki	1982
14	Dayne, Ron	1977
	Hanson, Taylor	1983
	Jones, Quincy	1933
	Williamson, Kevin	1965
15	Ginsburg, Ruth Bader	1933
	White, Ruth	1942
16	O'Neal, Shaquille	1972
17	Hamm, Mia	1972
	Nureyev, Rudolf	1938
18	Blair, Bonnie	1964
	de Klerk, F.W.	1936
	Griese, Brian	1975
	Queen Latifah	1970
19	Blanchard, Rachel	1976
20	Lee, Spike	1957
	Lowry, Lois	1937
	Sachar, Louis	1954
21	Gilbert, Walter	1932
	O'Donnell, Rosie	1962

	March (continued)	**Year**
22	Marceau, Marcel	1923
	Shatner, William	1931
23	Kidd, Jason	1973
24	Manning, Peyton	1976
25	Dragila, Stacy	1971
	Franklin, Aretha	1942
	Granato, Cammi	1971
	Lovell, Jim	1928
	Park, Linda Sue	1960
	Steinem, Gloria	1934
	Swoopes, Sheryl	1971
26	Allen, Marcus	1960
	Erdös, Paul	1913
	O'Connor, Sandra Day	1930
	Stockton, John	1962
	Witherspoon, Reese	1976
27	Carey, Mariah	1970
	Wrede, Patricia C.	1953
28	James, Cheryl	
	McEntire, Reba	1955
	Stiles, Julia	1981
	Tompkins, Douglas	1943
29	Capriati, Jennifer	1976
30	Dion, Celine	1968
	Hammer	1933
	Jones, Norah	1979
31	Caplan, Arthur	1950
	Chavez, Cesar	1927
	Gore, Al	1948
	Howe, Gordie	1928

	April	**Year**
1	Maathai, Wangari	1940
2	Carvey, Dana	1955
3	Bynes, Amanda	1986
	Garth, Jennie	1972
	Goodall, Jane	1934
	Murphy, Eddie	1961
	Street, Picabo	1971
4	Angelou, Maya	1928
	Mirra, Dave	1974
5	McDaniel, Lurlene	1944
	Peck, Richard	1934
	Powell, Colin	1937
6	Watson, James D.	1928
7	Chan, Jackie	1954
	Douglas, Marjory Stoneman	1890
	Forman, Michele	1946
8	Annan, Kofi	1938
9	Haddix, Margaret Peterson	1964
10	Huerta, Dolores	1930
	Madden, John	1936
12	Cleary, Beverly	1916
	Danes, Claire	1979
	Doherty, Shannen	1971
	Hawk, Tony	1968
	Letterman, David	1947
	Soto, Gary	1952
13	Brandis, Jonathan	1976
	Henry, Marguerite	1902
14	Collins, Francis	1950
	Gellar, Sarah Michelle	1977
	Maddux, Greg	1966
	Rose, Pete	1941
15	Martin, Bernard	1954
	Watson, Emma	1990
16	Abdul-Jabbar, Kareem	1947
	Atwater-Rhodes, Amelia	1984
	Selena	1971
	Williams, Garth	1912
17	Champagne, Larry III	1985
18	Hart, Melissa Joan	1976
20	Brundtland, Gro Harlem	1939
21	Muir, John	1838
22	Levi-Montalcini, Rita	1909
	Oppenheimer, J. Robert	1904
23	López, George	1961
	Watson, Barry	1974
24	Clarkson, Kelly	1982
25	Fitzgerald, Ella	1917
26	Giff, Patricia Reilly	1935
	Nelson, Marilyn	1946
	Pei, I.M.	1917
27	Wilson, August	1945
28	Alba, Jessica	1981
	Baker, James	1930
	Duncan, Lois	1934
	Hussein, Saddam	1937
	Kaunda, Kenneth	1924
	Lee, Harper	1926
	Leno, Jay	1950
	Lidstrom, Nicklas	1970
29	Agassi, Andre	1970
	Earnhardt, Dale	1951
	Seinfeld, Jerry	1954
30	Dunst, Kirsten	1982

	May	**Year**
2	Hughes, Sarah	1985
	Spock, Benjamin	1903
4	Bass, Lance	1979

May (continued)		Year
5	Lionni, Leo	1910
	Maxwell, Jody-Anne	1986
	Opdyke, Irene Gut	1922
	Strasser, Todd	1950
	WilderBrathwaite, Gloria	1964
7	Land, Edwin	1909
8	Attenborough, David	1926
	Iglesias, Enrique	1975
	Meltzer, Milton	1915
9	Bergen, Candice	1946
	Yzerman, Steve	1965
10	Cooney, Caroline B.	1947
	Curtis, Christopher Paul	1953
	Galdikas, Biruté	1946
	Jamison, Judith	1944
	Ochoa, Ellen	1958
11	Farrakhan, Louis	1933
12	Mowat, Farley	1921
13	Pascal, Francine	1938
	Rodman, Dennis	1961
14	Kapell, Dave	1962
	Lucas, George	1944
	Smith, Emmitt	1969
15	Albright, Madeleine	1937
	Almond, David	1951
	Hillenbrand, Laura	1967
	Johns, Jasper	1930
	Zindel, Paul	1936
16	Coville, Bruce	1950
17	Paulsen, Gary	1939
18	John Paul II	1920
19	Brody, Jane	1941
	Garnett, Kevin	1976
	Hansberry, Lorraine	1930
20	Stewart, Tony	1971
21	Robinson, Mary	1944
22	Ohno, Apolo	1982
23	Bardeen, John	1908
	Jewel	1974
	O'Dell, Scott	1898
24	Beachley, Layne	1972
	Dumars, Joe	1963
	Gilman, Billy	1988
26	Hill, Lauryn	1975
	Ride, Sally	1951
27	Carson, Rachel	1907
	Kerr, M.E.	1927
28	Giuliani, Rudolph	1944
	Johnston, Lynn	1947
	Shabazz, Betty	1936
29	Clements, Andrew	1949
30	Cohen, Adam Ezra	1979
?	McGruder, Aaron	1974

June		Year
1	Lalas, Alexi	1970
	Morissette, Alanis	1974
2	Juster, Norton	1929
4	Kistler, Darci	1964
	Nelson, Gaylord	1916
5	Scarry, Richard	1919
6	Rylant, Cynthia	1954
7	Brooks, Gwendolyn	1917
	Iverson, Allen	1975
	Oleynik, Larisa	1981
8	Berners-Lee, Tim	1955
	Bush, Barbara	1925
	Davenport, Lindsay	1976
	Edelman, Marian Wright	1939
	Wayans, Keenen Ivory	1958
	Wright, Frank Lloyd	1869
9	Portman, Natalie	1981
10	Frank, Anne	1929
	Lipinski, Tara	1982
	Sendak, Maurice	1928
	Shea, Jim, Jr.	1968
	Wilson, Edward O.	1929
11	Cousteau, Jacques	1910
	Montana, Joe	1956
12	Bush, George	1924
	Rubin, Jamie	1986
13	Allen, Tim	1953
	Alvarez, Luis W.	1911
	Christo	1935
	Nash, John Forbes, Jr.	1928
14	Bourke-White, Margaret	1904
	Graf, Steffi	1969
	Summitt, Pat	1952
	Yep, Laurence	1948
15	Horner, Jack	1946
	Jacques, Brian	1939
16	McClintock, Barbara	1902
	Shakur, Tupac	1971
17	Gingrich, Newt	1943
	Jansen, Dan	1965
	Williams, Venus	1980
18	da Silva, Fabiola	1979
	Johnson, Angela	1961
	Morris, Nathan	1971
	Van Allsburg, Chris	1949

June (continued)		Year
19	Abdul, Paula	1962
	Aung San Suu Kyi	1945
	Muldowney, Shirley	1940
20	Goodman, John	1952
	Greenburg, Dan	1936
21	Bhutto, Benazir	1953
	Breathed, Berke	1957
22	Bradley, Ed	1941
	Daly, Carson	1973
	Warner, Kurt	1971
23	Rudolph, Wilma	1940
	Thomas, Clarence	1948
25	Carle, Eric	1929
	Gibbs, Lois	1951
26	Ammann, Simon	1981
	Harris, Bernard	1956
	Jeter, Derek	1974
	LeMond, Greg	1961
	Vick, Michael	1980
27	Babbitt, Bruce	1938
	Dunbar, Paul Laurence	1872
	Perot, H. Ross	1930
28	Elway, John	1960
29	Jiménez, Francisco	1943
30	Ballard, Robert	1942

July		Year
1	Brower, David	1912
	Calderone, Mary S.	1904
	Diana, Princess of Wales	1961
	Duke, David	1950
	Lewis, Carl	1961
	McCully, Emily Arnold	1939
2	Bethe, Hans A.	1906
	Fox, Vicente	1942
	Gantos, Jack	1951
	George, Jean Craighead	1919
	Lynch, Chris	1962
	Marshall, Thurgood	1908
	Petty, Richard	1937
	Thomas, Dave	1932
3	Simmons, Ruth	1945
5	Watterson, Bill	1958
6	Bush, George W.	1946
	Dalai Lama	1935
	Dumitriu, Ioana	1976
7	Chagall, Marc	1887
	Heinlein, Robert	1907
	Kwan, Michelle	1980
	Otto, Sylke	1969
	Sakic, Joe	1969
	Stachowski, Richie	1985
8	Hardaway, Anfernee "Penny"	1971
	Sealfon, Rebecca	1983
9	Farmer, Nancy	1941
	Hanks, Tom	1956
	Hassan II	1929
	Krim, Mathilde	1926
	Lee, Jeanette	1971
	Sacks, Oliver	1933
10	Ashe, Arthur	1943
	Benson, Mildred	1905
	Boulmerka, Hassiba	1969
11	Cisneros, Henry	1947
	White, E.B.	1899
12	Bauer, Joan	1951
	Cosby, Bill	1937
	Johnson, Johanna	1983
	Yamaguchi, Kristi	1972
13	Ford, Harrison	1942
	Stewart, Patrick	1940
15	Aristide, Jean-Bertrand	1953
	Ventura, Jesse	1951
16	Johnson, Jimmy	1943
	Sanders, Barry	1968
17	An Na	1972
	Stepanek, Mattie	1990
18	Diesel, Vin	1967
	Glenn, John	1921
	Lemelson, Jerome	1923
	Mandela, Nelson	1918
19	Tarvin, Herbert	1985
20	Hillary, Sir Edmund	1919
21	Chastain, Brandi	1968
	Hartnett, Josh	1978
	Reno, Janet	1938
	Riley, Dawn	1964
	Stern, Isaac	1920
	Williams, Robin	1952
22	Calder, Alexander	1898
	Dole, Bob	1923
	Hinton, S.E.	1948
23	Haile Selassie	1892
	Williams, Michelle	1980
24	Abzug, Bella	1920
	Bonds, Barry	1964
	Krone, Julie	1963
	Lopez, Jennifer	1970
	Moss, Cynthia	1940
	Wilson, Mara	1987
25	Payton, Walter	1954

July (continued)		**Year**
26	Berenstain, Jan	1923
	Clark, Kelly	1983
27	Dunlap, Alison	1969
	Rodriguez, Alex	1975
28	Davis, Jim	1945
	Pottter, Beatrix	1866
29	Burns, Ken	1953
	Creech, Sharon	1945
	Dole, Elizabeth Hanford	1936
	Jennings, Peter	1938
	Morris, Wanya	1973
30	Allen, Tori	1988
	Hill, Anita	1956
	Moore, Henry	1898
	Schroeder, Pat	1940
31	Cronin, John	1950
	Radcliffe, Daniel	1989
	Reid Banks, Lynne	1929
	Rowling, J. K.	1965
	Weinke, Chris	1972

August		**Year**
1	Brown, Ron	1941
	Coolio	1963
	Garcia, Jerry	1942
2	Baldwin, James	1924
	Healy, Bernadine	1944
3	Brady, Tom	1977
	Roper, Dee Dee	?
	Savimbi, Jonas	1934
4	Gordon, Jeff	1971
	Whitman, Meg	1956
5	Córdova, France	1947
	Ewing, Patrick	1962
	Jackson, Shirley Ann	1946
6	Cooney, Barbara	1917
	Robinson, David	1965
	Warhol, Andy	?1928
7	Byars, Betsy	1928
	Duchovny, David	1960
	Leakey, Louis	1903
	Villa-Komaroff, Lydia	1947
8	Boyd, Candy Dawson	1946
	Chasez, JC	1976
9	Anderson, Gillian	1968
	Holdsclaw, Chamique	1977
	Houston, Whitney	1963
	McKissack, Patricia C.	1944
	Sanders, Deion	1967
	Travers, P.L.	?1899
11	Haley, Alex	1921
	Hogan, Hulk	1953
	Rowan, Carl T.	1925
	Wozniak, Steve	1950
12	Barton, Hazel	1971
	Martin, Ann M.	1955
	McKissack, Fredrick L.	1939
	Myers, Walter Dean	1937
	Sampras, Pete	1971
13	Battle, Kathleen	1948
	Castro, Fidel	1927
14	Berry, Halle	?1967
	Johnson, Magic	1959
	Larson, Gary	1950
15	Affleck, Benjamin	1972
	Ellerbee, Linda	1944
16	Bennett, Olivia	1989
	Farrell, Suzanne	1945
	Fu Mingxia	1978
	Gayle, Helene	1955
	Robison, Emily	1972
	Thampy, George	1987
18	Danziger, Paula	1944
	Murie, Margaret	1902
19	Clinton, Bill	1946
	Soren, Tabitha	1967
20	Chung, Connie	1946
	Dakides, Tara	1975
	Milosevic, Slobodan	1941
21	Chamberlain, Wilt	1936
	Draper, Sharon	1952
	Hillenburg, Stephen	1961
	Toro, Natalia	1984
22	Bradbury, Ray	1920
	Dorough, Howie	1973
	Schwarzkopf, H. Norman	1934
23	Bryant, Kobe	1978
	Novello, Antonia	1944
	Phoenix, River	1970
24	Arafat, Yasir	1929
	Card, Orson Scott	1951
	Dai Qing	1941
	Ripken, Cal, Jr.	1960
25	Case, Steve	1958
	Wolff, Virginia Euwer	1937
26	Burke, Christopher	1965
	Culkin, Macaulay	1980
	Sabin, Albert	1906
	Teresa, Mother	1910
	Tuttle, Merlin	1941

	August (continued)	**Year**
27	Adams, Yolanda	1961
	Moseley, Jonny	1975
	Nechita, Alexandra	1985
	Rinaldi, Ann	1934
28	Dove, Rita	1952
	Evans, Janet	1971
	Peterson, Roger Tory	1908
	Priestley, Jason	1969
	Rimes, LeAnn	1982
	Twain, Shania	1965
29	Grandin, Temple	1947
	Hesse, Karen	1952
	McCain, John	1936
30	Earle, Sylvia	1935
	Roddick, Andy	1982
	Williams, Ted	1918
31	Perlman, Itzhak	1945

	September	**Year**
1	Estefan, Gloria	1958
	Guy, Rosa	1925
	Smyers, Karen	1961
2	Bearden, Romare	?1912
	Galeczka, Chris	1981
	Lisanti, Mariangela	1983
	Mohajer, Dineh	1972
	Yelas, Jay	1965
3	Delany, Bessie	1891
4	Knowles, Beyoncé	1981
	Wright, Richard	1908
5	Guisewite, Cathy	1950
6	Fiorina, Carly	1954
7	Lawrence, Jacob	1917
	Moses, Grandma	1860
	Pippig, Uta	1965
	Scurry, Briana	1971
8	Prelutsky, Jack	1940
	Scieszka, Jon	1954
	Thomas, Jonathan Taylor	1982
10	Gould, Stephen Jay	1941
	Johnson, Randy	1963
12	Yao Ming	1980
13	Johnson, Michael	1967
	Monroe, Bill	1911
	Taylor, Mildred D.	1943
14	Armstrong, William H.	1914
	Stanford, John	1938
15	dePaola, Tomie	1934
	Marino, Dan	1961
16	Bledel, Alexis	1981
	Dahl, Roald	1916
	Gates, Henry Louis, Jr.	1950
17	Burger, Warren	1907
18	Armstrong, Lance	1971
	Carson, Ben	1951
	de Mille, Agnes	1905
	Fields, Debbi	1956
	Nakamura, Leanne	1982
19	Delany, Sadie	1889
21	Fielder, Cecil	1963
	Hill, Faith	1967
	Jones, Chuck	1912
	King, Stephen	1947
	Nkrumah, Kwame	1909
22	Richardson, Dot	1961
23	Nevelson, Louise	1899
	Warrick, Earl	1911
24	George, Eddie	1973
	Ochoa, Severo	1905
25	Gwaltney, John Langston	1928
	Locklear, Heather	1961
	Lopez, Charlotte	1976
	Pinkney, Andrea Davis	1963
	Pippen, Scottie	1965
	Reeve, Christopher	1952
	Smith, Will	1968
	Walters, Barbara	1931
26	Mandela, Winnie	1934
	Stockman, Shawn	1972
	Williams, Serena	1981
27	Handford, Martin	1956
	Lavigne, Avril	1984
28	Cray, Seymour	1925
	Duff, Hilary	1987
	Pak, Se Ri	1977
29	Berenstain, Stan	1923
	Guey, Wendy	1983
	Gumbel, Bryant	1948
30	Hingis, Martina	1980
	Moceanu, Dominique	1981

	October	**Year**
1	Carter, Jimmy	1924
	McGwire, Mark	1963
2	Leibovitz, Annie	1949
3	Campbell, Neve	1973
	Herriot, James	1916
	Richardson, Kevin	1972
	Stefani, Gwen	1969
	Winfield, Dave	1951

	October (continued)	Year
4	Cushman, Karen	1941
	Kamler, Kenneth	1947
	Rice, Anne	1941
5	Fitzhugh, Louise	1928
	Hill, Grant	1972
	Lemieux, Mario	1965
	Lin, Maya	1959
	Roy, Patrick	1965
	Winslet, Kate	1975
6	Bennett, Cherie	1960
	Lobo, Rebecca	1973
7	Ma, Yo-Yo	1955
8	Jackson, Jesse	1941
	Ringgold, Faith	1930
	Stine, R.L.	1943
	Winans, CeCe	1964
9	Bryan, Zachery Ty	1981
	Senghor, Léopold Sédar	1906
	Sorenstam, Annika	1970
10	Favre, Brett	1969
	Saro-Wiwa, Ken	1941
11	Freedman, Russell	1929
	Murray, Ty	1969
	Perry, Luke	?1964
	Young, Steve	1961
12	Childress, Alice	?1920
	Jones, Marion	1975
	Maguire, Martie	1969
	Ward, Charlie	1970
13	Ashanti	1980
	Carter, Chris	1956
	Kerrigan, Nancy	1969
	Rice, Jerry	1962
14	Daniel, Beth	1956
	Maines, Natalie	1974
	Mobutu Sese Seko	1930
	Usher	1978
15	Iacocca, Lee A.	1924
16	Stewart, Kordell	1972
17	Eminem	1972
	Jemison, Mae	1956
	Kirkpatrick, Chris	1971
18	Bird, Sue	1980
	Foreman, Dave	1946
	Marsalis, Wynton	1961
	Navratilova, Martina	1956
	Suzuki, Shinichi	1898
19	Blum, Deborah	1954
	Pullman, Philip	1946
20	Grimes, Nikki	1950
	Kenyatta, Jomo	?1891
	Mantle, Mickey	1931
	Pinsky, Robert	1940
21	Gillespie, Dizzy	1956
	Le Guin, Ursula K.	1929
22	Hanson, Zac	1985
23	Anderson, Laurie Halse	1961
	Crichton, Michael	1942
	Pelé	1940
25	Martinez, Pedro	1971
	Tolan, Stephanie S.	1942
26	Clinton, Hillary Rodham	1947
27	Anderson, Terry	1947
	Morrison, Lillian	1917
28	Gates, Bill	1955
	Roberts, Julia	1967
	Romero, John	1967
	Salk, Jonas	1914
29	Flowers, Vonetta	1973
	Ryder, Winona	1971
31	Candy, John	1950
	Jackson, Peter	1961
	Paterson, Katherine	1932
	Patterson, Ryan	1983
	Pauley, Jane	1950
	Tucker, Chris	1973

	November	Year
2	lang, k.d.	1961
	Nelly	1974
3	Arnold, Roseanne	1952
	Ho, David	1952
	Kiraly, Karch	1960
4	Bush, Laura	1946
	Combs, Sean (Puff Daddy)	1969
	Handler, Ruth	1916
7	Bahrke, Shannon	1980
	Canady, Alexa	1950
8	Mittermeier, Russell A.	1949
9	Denton, Sandi	
	Sagan, Carl	1934
10	Bates, Daisy	?1914
11	Blige, Mary J.	1971
	DiCaprio, Leonardo	1974
	Vonnegut, Kurt	1922
12	Andrews, Ned	1980
	Blackmun, Harry	1908
	Harding, Tonya	1970
	Sosa, Sammy	1968

November (continued)		Year
13	Goldberg, Whoopi	1949
14	Boutros-Ghali, Boutros	1922
	Hussein, King	1935
	Lindgren, Astrid	1907
	Rice, Condoleezza	1954
15	O'Keeffe, Georgia	1887
	Pinkwater, Daniel	1941
16	Baiul, Oksana	1977
	Miyamoto, Shigeru	1952
17	Fuentes, Daisy	1966
	Hanson, Ike	1980
18	Driscoll, Jean	1966
	Klug, Chris	1972
	Mankiller, Wilma	1945
	Vidal, Christina	1981
19	Collins, Eileen	1956
	Devers, Gail	1966
	Glover, Savion	1973
	Strug, Kerri	1977
21	Aikman, Troy	1966
	Griffey, Ken, Jr.	1969
	Schwikert, Tasha	1984
	Speare, Elizabeth George	1908
22	Carmona, Richard	1949
24	Ndeti, Cosmas	1971
25	Grant, Amy	1960
	Mathis, Clint	1976
	McNabb, Donovan	1976
	Thomas, Lewis	1913
26	Patrick, Ruth	1907
	Pine, Elizabeth Michele	1975
	Schulz, Charles	1922
27	Nye, Bill	1955
	White, Jaleel	1977
29	L'Engle, Madeleine	1918
	Lewis, C. S.	1898
	Tubman, William V. S.	1895
30	Jackson, Bo	1962
	Parks, Gordon	1912

December		Year
2	Hendrickson, Sue	1949
	Macaulay, David	1946
	Seles, Monica	1973
	Spears, Britney	1981
	Watson, Paul	1950
3	Kim Dae-jung	?1925
	Filipovic, Zlata	1980
4	Banks, Tyra	1973
5	Muniz, Frankie	1985
6	Risca, Viviana	1982
7	Bird, Larry	1956
	Carter, Aaron	1987
8	Rivera, Diego	1886
9	Hopper, Grace Murray	1906
12	Bialik, Mayim	1975
	Frankenthaler, Helen	1928
	Sinatra, Frank	1915
13	Fedorov, Sergei	1969
	Pierce, Tamora	1954
14	Jackson, Shirley	1916
15	Aidid, Mohammed Farah	1934
	Mendes, Chico	1944
	Taymor, Julie	1952
16	Bailey, Donovan	1967
	McCary, Michael	1971
	Mead, Margaret	1901
17	Kielburger, Craig	1982
18	Aguilera, Christina	1980
	Holmes, Katie	1978
	Pitt, Brad	1964
	Sanchez Vicario, Arantxa	1971
	Spielberg, Steven	1947
19	Morrison, Sam	1936
	Sapp, Warren	1972
	White, Reggie	1961
20	Uchida, Mitsuko	1948
	Zirkle, Aliy	1969
21	Evert, Chris	1954
	Griffith Joyner, Florence	1959
	Stiles, Jackie	1978
	Webb, Karrie	1974
22	Pinkney, Jerry	1939
23	Avi	1937
	Harbaugh, Jim	1963
	Lowman, Meg	1953
24	Fauci, Anthony S.	1940
	Flake, Sharon	1955
	Lowe, Alex	1958
	Martin, Ricky	1971
25	Ryan, Pam Muñoz	1951
	Sadat, Anwar	1918
26	Butcher, Susan	1954
27	Roberts, Cokie	1943
28	Lee, Stan	1922
	Washington, Denzel	1954
30	Willingham, Tyrone	1953
	Woods, Tiger	1975

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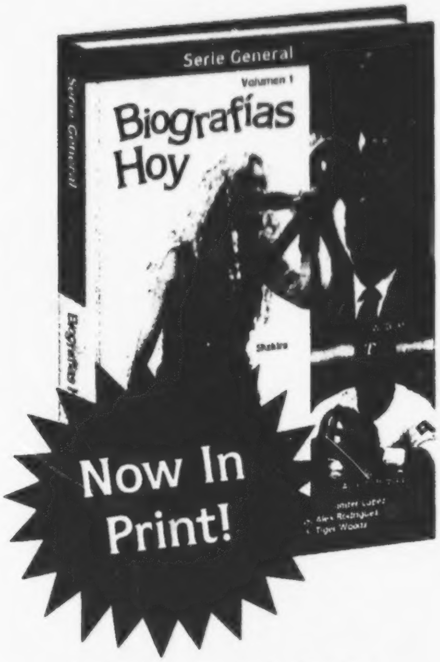

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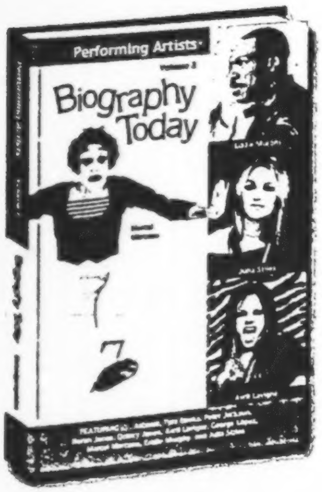

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